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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMES

for the week beginning

SUNDAY,

April 11th.

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IMPORTANT TO READERS

The editorial address of "The Radio Times" and of the British Broadcasting Company, Ltd., is 2, Savoy Hill, Strand, London, W.C.2.

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The Truth About Wagner.

By HERBERT SIDEBOOTHAM.

WAGNER the musician needs no defence; but Wagner the man does. No great man has suffered more from the foolish hero-worship of second-rate friends, and the reaction was bound to come and has come. But it has gone too far, and when a great morning newspaper editorially calls him a "cad" (and that in an article warmly appreciative of his musical genius), one feels the need of a just mean. For "cad" has suggestions of pettiness and vulgarity that make more discord with our ideas of genius than crime itself, and if this epithet were fastened on him, it would for thousands spoil their appreciation of genius which broadcasting has made almost universally popular. Happily, justice and truth do not force us to run any such risk, and an understanding of the man should enhance, not diminish, the pleasures from his genius.

The charges against Wagner's moral character amount to this, that he was an incurable sponger and that he treated his own wife and friends who had wives very badly. The great scandal about Wagner is that he eloped with Cosima Von Bülow, the wife of his friend and daughter of Liszt, another friend, while his own wife was still alive. Wagner never lacked enemies, and the wrongs of Minna, his first wife, were eagerly championed by many who knew nothing about her and cared less. Wronged she was, but so, too, was Wagner, though not by any unfaithfulness on her part.

It is the old sad story of the wife that fails to keep up with her husband's advancement or to understand his genius. Minna Planer was a girl whom he met and married in his

early twenties. Wagner was not a genius that matured early. His first characteristic work, *The Flying Dutchman*, was written in 1841, when he was twenty-nine, and when he met her seven years before, he was conducting a travelling opera company in the rubbish of the day, and glad enough to have anything to do.

It was a hasty and improvident marriage. The company was one that Mr. Crummles would have graced; life in it was dirty, dissipated and Bohemian, and the period was the least influenced by ideals of any in Wagner's life. Had he never progressed, he would have made a good enough husband and she a good wife by the standards of theatrical life of that time. The trouble began when his genius was already acclaimed. Wagner might have remained Court opera conductor at Dresden, and she could never understand why he was not content to do that. Her bourgeois soul had no idea of art, except as a means of making a living. His post at Dresden, for all the poorness of the wage, seemed to her the summit of musical ambition. The landmarks of his genius in the eyes of the world were to her but landmarks of folly; she did not understand him, she could not rise with him. That she became in the end impossible as a wife,



(Continued overleaf in column 3.)

My First Broadcast.

A Talk with Sir Gerald du Maurier.



SIR GERALD DU MAURIER.

IT seems only the other day that controversy was running high regarding the possibilities of broadcasting plays by radio. The discussion was not, perhaps, quite devoid of partisanship for, at that time, radio was looked upon as somewhat of an intruder and was an object of attack for those who regarded the newcomer as a direct rival and competitor of the theatre.

The position to-day is far different, for not only has the radio play gained many friends, but the broadcasting service is generally recognized as one of the best means for giving publicity to the drama. And so it has come to pass that many stage notabilities are frequent visitors to the broadcasting studios of the B.B.C.

Recently in the London Studio at Savoy Hill there were present Lady Wyndham, Miss Gladys Cooper, Miss Frangene-Davies, Sir Gerald du Maurier, Mr. Henry Ainley and Mr. Jon Swinley. Such an assembly of dramatic stars of the first magnitude is striking proof of the extent that exists to-day between the British stage and British broadcasting.

Shortly after his recent appearance before the microphone, I enjoyed an informal chat with Sir Gerald du Maurier, and he was good enough to give me for publication his general impressions concerning broadcasting. I found him something of a sceptic regarding the potentialities of the microphone as it affects the actor. He is doubtful of the ability of the instrument to reproduce by means of speech alone the full personality of the artist.

and he regards it as unfortunate that an actor cannot broadcast and hear himself at one and the same time. He cannot believe that the human voice can be transmitted through the microphone with that nuance which he feels expresses more than any other single factor the personality of the speaker.

I gather that Sir Gerald's first film experience is largely responsible for his attitude of doubt towards broadcasting. He told me that the first glimpse he ever had of himself on the screen (a back view) reminded him, both in movement and appearance, not of himself, but of his brother. His own gestures as shown in the film also seemed to him to be unlike himself. And so he feels that a similar unreality must necessarily be associated with the reproduction of only the spoken word.

Sir Gerald seemed surprised to hear my assurance that in his talk with Miss Gladys Cooper in the broadcasting of a scene from *The Last of Mrs. Cheyney* the reproduction of both voices was excellent. I was able to assure him, and I think convinced him, that his personality had not suffered in the slightest during transmission, and that this was largely due to a fact which is very apparent to all his admirers, the fact that he is so altogether natural and unaffected in his speech.

I asked Sir Gerald whether his first appearance before the microphone had not created a desire for further experiences as a broadcaster. He laughingly replied that although he was not conscious of any particular longing to broadcast again, his choice of subject on the next occasion might come as a surprise, for he confessed to a fondness for giving impersonations of famous actors. I was quick to suggest that in all probability his wish might easily be gratified, and that in the view of many listeners a few impersonations by Sir Gerald would make a very welcome addition to the London programmes. G. F.

Hymns That Children Love.

IN an article which appeared in *The Radio Times* a few weeks ago, I told the story of "Jesus, Tender Shepherd," the simplest and most direct of all hymns for children, and it is worth while to return to it, if only to say that it is one of the very few hymns which have furnished a joke for Punch. The artist depicts a little child of four or five, saying her prayers at her mother's knee. She says—

"Let my friends be all forgiven,
Bless the sin I have so well."

It is, perhaps, open to conjecture whether there are not some adults whose conscious prayers are coloured in quite a similar spirit.

In contrast with this simple hymn, many beautiful children's hymns may be named which are on the side of obscurity.

Here are some sad examples taken from hymns which are not only famous, but, in many other respects, admirable: "Every morning the red sun"—what can a little child make of that? "Jesus, when He left the sky"; "Once in royal David's city"; "As with gladness men of old"; "Cradled in a manger meekly"; "It came upon the midnight clear."

Compare these with such direct and unambiguous openings as: "There's a Friend for little children"; "Tell me the old, old story"; "Now the day is over"; "I love to hear the story"; "There is a green hill far away." Some of these lines do not complete the thought, but they do not confuse the mind of a child.

Few hymns, indeed, have taken a more assured place in the affection of children than "There's a Friend for little children, above the bright blue sky."

Those opening words appeal to a child instantly, because every child thinks of heaven as "up there!" That's where God lives, for the child. It was written by Mr. Albert McIlane, who was all his life a Sunday School worker at Newport in the Isle of Wight, and who died there, in the early years of the present century, at a good old age.

He was a man of slight education, but he had a great love for children, and a real gift for versification, for he wrote verses whilst he was still a Sunday School scholar, and his first hymn was written whilst visiting Carnarvon Castle at the age of seventeen. It was printed in the "Youth's Magazine" in 1842. "There's a Friend" was written on February 27th, 1859, and, within ten years of its first publication, was sung all round the world.

Ask Sunday School teachers what hymn is sung by the children with the greatest gusto and, after a little thought, they will say, most likely, "Forward, Christian Soldiers!" and "Shall we gather at the river?" There is no comparison between the two compositions on their literary side, and neither of them is really suitable for children, and yet the first was written expressly for children, and the second expressly for adults.

In fact, "Forward, Christian Soldiers" was written for a school treat. The way was long, and the vicar, the Rev. Sabine Baring-Gould, who also wrote "Now the day is over," wrote this hymn especially to keep the children from growing weary on the march. One has only to re-read the hymn, however, to see that it is much too profound for children, and it probably owes its vast popularity as much to Sir Arthur Sullivan's masterly marching tune as to the quality of the words. A. B. COOPER.

The Truth About Wagner.

(Continued from the previous page.)

is sad, but not surprising. The wonder is that appearances were kept up until the full maturity of his genius in *Tristan and Isolde*.

When Wagner and von Bülow's wife became infatuated, he was in the fifties, and at that age the purely sensual appeal is not commonly so powerful. He wanted to be understood and unreasonably championed and comforted. His first wife could do neither; his second wife (for he married Cosima as soon as was possible) both could and did. The story is a sad one, but argues no moral baseness in Wagner.

The charge of being a "sponger" on his friends, and an intolerable egotist, has plenty of facts to support it, and if it had not, there might indeed have been a Wagner, but there would have been no "Ring." We have no right, enjoying the results, to object too strongly to the means. Wagner might have diligently paid all his debts; he might have been a prudent business man; he might have written more *Rheas*, conducted more concerts, remained Court opera conductor at Dresden and done all sorts of sensible things that Hausfrau Minna would have preferred. But in that case, there would have been no chance of his being the subject of any article or any controversy after his death.

We cannot justly reproach artistic geniuses with its lapses from the strict commercial standards of the City, and our only right is to insist on its paying in its own coin. Surely Wagner did that, if anyone did. His industry was enormous, like his ambition, and he worked twenty-five hours a day, as the saying is. He had, right to the end of his life, to do many things that he did not like doing, simply to live and to pay his debts, and it is to his credit that, through it all, he remained, at any rate after his early period, constant to his artistic ideals.

Mr. Newman is right; in everything outside music, Wagner talked, wrote and acted like a madman. His political and revolutionary ideas, which got him into trouble at Dresden, were nonsense; he loved philosophical studies, and never had an ounce of the true philosopher in his nature.

That he expected his friends to subsidize ideas that were impracticable was only a proof of his artistic sincerity and of the completeness with which they possessed his whole soul. He wanted patrons and he found them. King Ludwig of Bavaria's patronage of him, though it involved each of them in the unpopularity of the other, was the only sanity by which he will live. After all, Wagner was not the first in letters or music to accept and even demand patronage and, in accepting it, he thought never of self-interest, except in so far as he claimed the right to live in the reasonable slackness about money matters that is natural to genius.

The truth is that Wagner, in the prosecution of his artistic ideals, was working for what could never have an economic basis. Probably, opera in the merely theatrical sense can never pay its way; certainly not opera of the revolutionary type which gave the star to the comet of his genius. No one theatre, however large, can carry the message of his music or support the foolishness of his philosophy. That would only have been possible with the whole world for an audience, such as broadcasting might have found for him; but when Wagner lived, broadcasting was unknown.

Revolutionary genius in the future which demands the whole world for its theatre may have a chance that Wagner never had, and the patronage of the million may give an economic basis that genius had to seek in patronage of the great, or the liberality of friends.

Goodness does not consist in the absence of faults—Wagner had hundreds—but in positive virtues, and a man is to be estimated by his best, not by his worst, which is often the private penalty paid for the joy of the whole world.

Official News and Radio Gossip.

The Prince to Broadcast.

FOURTY minutes of the speeches at a meeting to commemorate the tenth anniversary of the National Savings Movement will be broadcast from the Royal Albert Hall on Friday, May 14th. So far as at present arranged, the speakers will be the Prince of Wales, who will preside, the Prime Minister or Sir Austen Chamberlain, Mr. Winston Churchill, Mr. Ramsay MacDonald or Mr. Philip Snowden, Mr. Lloyd George or Lord Asquith. The proceedings will begin at 7 p.m., and in all probability will be relayed through London, Daventry and other stations.

Regimental Reminiscences.

Some preliminary details have already been given in *The Radio Times* of the further series of Regimental Reminiscences which will be heard by listeners to the London and Daventry Stations on Saturday, April 24th. The incidents, grave and gay, are taken from the historical records of famous regiments of the British Army, being selected and written by Mr. Amys Young, who has attempted to illustrate the quaint and curious side of the subject, as well as deeds of heroism.

All the players who will participate have been carefully chosen, and they will be assisted by a detachment of the Royal Artillery, the "210" Military Band, and the Wives' Chorus.

The actual incidents, which will be illustrated, are: The Border Regiment and how it got its drums (1811); the Royal Fusiliers and how a song stopped recruiting (1854); the Gordon Highlanders and how they were recruited (1794); the Grenadier Guards, the routers at war (1746); the Life Guards and their nickname (1688); and the Royal Artillery—"Everywhere" (1816).

The incident selected for the last mentioned item is the occasion on which, at the bombardment of Algiers, Lieut. Fuller and a detachment from the "Rocket" troop of the Royal Artillery (now "O" Batt., R.H.A.) were embarked on a barge for sea service—a unique episode in the annals of the Royal Artillery.

Thanks to the courtesy of the Officer Commanding "O" Battery, Royal Horse Artillery, the B.B.C. have been able to secure specific words of command and details of drill, etc., used on that occasion. A detachment of "O" Battery will also assist in the broadcast production.

The incidents will comprise the broadcast programme between 8 and 9 p.m.

Mr. Lloyd George's Broadcast.

A speech by Mr. Lloyd George at the tenth Annual Dinner of the London Head Teachers' Association will be broadcast from London and other stations on April 27th, and not on April 7th, as previously stated.

Sir Austen Chamberlain.

London listeners are to hear some of the speeches at a luncheon of the United Association of Great Britain and France at the Hotel Victoria on Monday, April 26th. The actual details have not yet been arranged, but there will be speeches by Sir Austen Chamberlain, the French Ambassador,

and Lord Derby. Sir Austen will propose the health of France, to which the French Ambassador will reply; and Lord Derby, who was former Minister Plenipotentiary at Paris, will wind up the proceedings which are expected to last, so far as the speeches are concerned, from 2.15 to 3.0 p.m.

A Band Contest.

Part of the programme of the Walthamstow Band Contest is to be relayed from Lloyd's Park, Walthamstow, through the London and Daventry Stations, on Saturday, May 1st. Seventeen bands are competing, but no details can yet be given of those whose music will be broadcast.

Dorset Men in London.

Some of the speeches and part of the musical programme at the Annual Dinner of the Society of Dorset Men in London, which takes place at the Holborn Restaurant on May 3rd, will be relayed from the Daventry and Bournemouth Stations.



RINGING BOW BELLS.

A scene in the Belfry of London's historic old Church in Cheapside, when the members of the Ancient Society of College Youths—an old City Foundation, dating back to 1637—ring the famous bells which peal out on Sunday evenings through our London and Daventry Stations.

Brighton's Shopping Week.

An item of interest to Brighton listeners is to be included in the programmes for London and other stations on Saturday, May 15th, when the Rt. Hon. L. C. Amery, Secretary of State for the Colonies and Dominions, will inaugurate the local Shopping Week. Mr. Amery is to make a speech at the Dome, Brighton, and this and other parts of the proceedings are to be relayed between approximately 7.30 and 8.5 p.m.

"Beating Retreat."

One of the most successful of all last year's Outside Broadcasts, "Beating Retreat," a feature of Garrison Life at Dover, will again be heard by listeners to the London Station on May 20th, between 8.30 and 9 p.m.

Shakespeare's Heroines.

The stage celebrity item which has now become a popular part of the Sunday afternoon programmes from London, is to be given over to a series of representations of Shakespeare's heroines. The first of the series (which is to last six weeks) is to be given on Sunday, May 2nd, when "Rosalind,"

from *As You Like It*, will be interpreted. On the same afternoon the first relay from Cambridge University will also be included in the programme, when, between 3.30 and 4.30, listeners will hear a choral service from King's College Chapel.

It is also hoped to give some more music from Oxford the same evening, where the combined choirs of Christ Church, New College and Magdalen are singing. This will be followed by a programme of light music by the "2LO" String Orchestra.

Old Trades and New Knowledge.

The new programme of talks from the London and Daventry Stations has been arranged to begin on Monday, April 10th. These, as hitherto, are to be in series, and although listeners will doubtless welcome the introduction of several new features, they will be also glad to know that the critical talks on Drama, Literature, Music, and Films will be continued fortnightly, as at present.

Sir William Bragg, F.R.S., is giving a number of talks on "Old Trades and New Knowledge," following the lines of those he gave before the Royal Institution at Christmas. Sir William will be heard every alternate Wednesday, beginning on April 28th.

"Leaves from the Earth's Diary."

Then Professor H. H. Swinnerton, D.Sc., F.G.S., will speak from Nottingham on "Leaves from the Earth's Diary." Altogether, there are six of these talks mainly dealing with the geological features of the countryside. This series will alternate with the talk by Sir William Bragg on Wednesday evenings at 7.10 p.m.

Talks on Animals.

The late talk (at 9.45 p.m.) on Wednesdays will be given alternately by Mr. F. A. Bather, D.Sc., F.R.S., of the Natural History Museum, South Kensington, and Mr. L. G. Mairland (L.G.M. of the *Daily Mail*). Mr. Bather will discuss "Some Animals of the Buried Past," and Mr. Mairland will no doubt interest adults as he does children far as long with the subject with which he is so familiar, namely, "Zoo Animals of To-day."

Sir Walford Davies.

Music-lovers will be glad to learn that the popular series of talks by Sir Walford Davies are to be resumed as soon as Sir Walford's health will permit. Meanwhile, Professor D. F. Tovey, Mus.Doc., of Edinburgh, will give four weekly talks on the same subject on Tuesday evenings, as from April 10th.

Quest Egyptian Beliefs.

The beliefs of the ancient Egyptians as to death, burial, and the after-life will be dealt with in a series of talks entitled "Ancient Egypt and the Burial of Kings," which Professor T. E. Peet is starting on April 22nd at 7.10 p.m. Professor Peet is Brunner Professor of Egyptology at the University of Liverpool.

Agriculture, Air, and Health.

The usual monthly talks by the Ministries of Agriculture, Air, and Health will continue to form part of the programmes, as will also a monthly talk on International Affairs, given under the auspices of the League of Nations and the League of Nations Union.

(Continued overleaf in column 3.)

Words We Owe to "Uncle Sam."

By Professor E. Weekley.*

ANYONE who compares the colloquial English of to-day with that of fifty years ago will be struck by the great change that has taken place both in vocabulary and idiom. Various causes have combined to bring this about, but none of them has affected the language to the same extent as the American influence.

The word "Americanism" is not new. When part of a race is transplanted into new geographical and climatic surroundings, two things happen to its speech. In the first place, the new conditions and experiences lead to the adoption or creation of corresponding new words and metaphors. In the second place, the language brought by the settlers often preserves in its isolation, uses and pronunciations which in the parent language tend to change or disappear.

The features which began to differentiate American English from that of the Mother Country were already being noted in the eighteenth century. The word "Americanism" was, perhaps, first used by John Witherspoon, a Scots-American who signed the Declaration of Independence. He noticed many unusual words and expressions used in the United States "even among persons of rank and education."

Back in the Mother Tongue.

In the 'seventies and 'eighties, we held the mistaken view that all citizens of the United States were Yankees, and that they replaced the verb "to think" by "guess," "calculate" and "reckon," used indifferently. As a matter of fact, a Yankee is properly a New Englander, or at the most, a Northerner. "Guess" is good old English in the American sense, and is repeatedly used by John Wyndham. "Calculate" and "reckon" belong to quite different regions, the former to New England, the latter to the West.

Among the earliest words brought to this country from America, we naturally find some that resulted from their contact with the Red Indians, such as "tomahawk" and "squaw." It was in this connection that "white man" first became a characteristic term of approval. The consultation of the elders of an Indian tribe was called a "pow-wow," a word which we find in England by the seventeenth century. Another name for an Indian council was "caucus," long since definitely adopted into English politics.

Metaphors from the Mining Camp.

In much of American metaphor we can trace the progress of the settlers' conflict with the forest, the river and the elements. Building the log-hut involved energetic "log-rolling," which came to be used for mutual help—"you roll my log and I'll roll yours."

The occupations of a later age are reflected in the metaphors that are associated with prospecting for minerals. The lucky prospector "struck it rich," just as in later days he struck "oil" or "gas." He then "staked out his claim" for fear a rival should "jump" it. His equipment was his "outfit," a word which has so extended its meanings that it can now be used for almost anything, from a pocket-knife to a railway.

The word "strike" has developed special senses in the States. An American fellow-student of mine, many years ago, once described a mutual acquaintance as "the whitest German I ever struck." It is commonly used of proceeding in a given direction. There is an old Civil War story of the returned soldier, who, relating his martial experiences, concluded: "When the advance began, our Colonel called on us to strike for home and freedom. I struck for home."

To return to the prospector. He pursued his quest down to the "bed-rock," or "rock-bottom." Figuratively, the American alludes to what is un-

deniable as a "rock-bottom" fact. More up-to-date and commercial is the phrase, to get "down to brass tacks." The gold-digger was always eager to see how the results of his excavations would "pan out." If the river bank by which he toiled "caved in" and all his works were flooded, he regrettably described it as a "wash-out." He was also continually exposed to the risk of being "snowed under" or "frozen out." If the previous metal grew thinner and thinner, it "petered out."

American politics and American big business have enriched, or, at any rate, increased, our vocabulary enormously of late years. In early days the most convenient rostrum for the American political orator was a tree stump, the soap-box, so to speak, of the backwoods. The "stamp-orator" is now replaced by the platform-speaker, and "platform" has come to mean a declaration of policy.

"Pull" and "graft" are two other recently adopted Americanisms. When at the end of the American Civil War, the liberated Negroes were enfranchised, a number of steady Northern adventurers packed up their belongings in carpet bags and started south to exploit the black vote—hence the "carpet bagger."

Now does the commercial contribution exactly harmonize with the best traditions of the City of London. Even if we omit such side-lines as the "gold brick" and the "confidence trick," the "bucket-shop," and the "wild cat scheme," there remains something a little blatant, or, at any rate, to our insular stolidity, disturbing, in such things as "boozes" and "slumps." As a nation, we dislike having to "make things hum," or "getting a move on," and we are poor "hustlers." Still, there is merit in "delivering the goods."

The Flood of Modern Slang.

But the great recent American importation has been in the shape of an almost devastating flood of slang. Already in the middle of the nineteenth century American literature began, via Artemus Ward, Mark Twain, and Bret Harte, to colour colloquial English, but it was reserved to the cinema to teach us how the real hundred-per-cent, red-blooded American he-man expresses himself.

There seems to be three main tendencies in this travesty of language, and two of these tendencies appear to be exactly opposite to each other. One is the practice of reducing words to monosyllabic form. Thus, a baseball fanatic becomes a "fan," a matinée-head becomes a "mat," a doctor a "doc," and a professor a "prof."

This monosyllabic language has great advantages from the point of view of comic expression. Dope is shorter than "narrative," "scoop" shorter than "exclusive information." "Dope fiend" saves a lot of explanation, so does "high-brow," and the American language labels the two chief nuisances of the modern world as "cranks" and "crooks." The naughty lady of the movies, the "vampire," becomes a "vamp," and pathetic effects are concisely and adequately described as "sob-stuff."

The tendency that seems rather to contradict the first is the American love of stating simple facts by an elaborate form of words. Instead of "bravo" or "hear, hear," we get the approving "you've said a mouthful." The English "dum-dum" becomes in America either "search me," or "you've got me guessing."

Finally, the American loves whinsey exaggeration. One of the earliest phrases we adopted from him was "greased lightning." To be alert is to "keep one's eyes skinned." The defeat of an enemy is picturesquely described as "chawing him up," or "wiping the floor" with him. "Till hell freezes" is a good description of the far future, and a famous American evangelist has described a sinner as having a soul so black that a chunk of coal would make a white mark on it.

Official News and Radio Gossip.

(Continued from the previous page.)

Church Music for Hospitals.

It is hoped to arrange for a regular series of special weekly programmes of church music for patients in hospitals, and although final details have yet to be decided, they will most likely be given between 4.0 and 5.0 p.m. on Thursdays. A special programme for hospitals will also be given on Saturday afternoon, April 24th, consisting of orchestral music and items by popular radio artists. This programme will begin at 2.0 and end at 5.15 p.m.

Mendelssohn's Concerto.

Mr. Edward Isaacs, who is almost as well known as a composer as he is as a pianist, will take a leading part in the programme from the Newcastle Station on Monday, April 19th. With the Station Orchestra, he will play, as the opening item, Mendelssohn's Concerto for Pianoforte and Orchestra No. 1 in G Minor, Op. 25. The programme will also include songs at the piano by Miss Helen Henshaw, and items by Mr. Tom Danican, a local tenor.

"The Boatswain's Mate."

A feature of the Newcastle programme on Thursday, April 22nd, which will also be relayed through Darlington between 7.30 p.m. and 10 p.m., will be a one-act farce, entitled *The Boatswain's Mate*, by W. W. Jacobs and Herbert Sargent, and presented by the Station Repertory Company.

There will also be items by the famous St. Hilda's Colliery Band.

The Banner of St. George.

Scotland will remember St. George, the Patron Saint of England, whose "day" falls on Friday, April 23rd, when the evening programme from Glasgow will be devoted to his honour. The Station Choir and Orchestra will perform Elgar's cantata, "The Banner of St. George," and Mr. Robert Barnett will sing Stanford's "Songs of the Sea," with choral and orchestral accompaniment, and a group of patriotic songs. Further appropriate items will be rendered by the orchestra, including Frank Bridge's Symphonic Suite, "The Sea," and Dame Ethel Smyth's "On the Cliffs of Cornwall."

"A Dialogue With the Beloved One."

Another rental in the series of Beethoven's Pianoforte Sonatas, which Mr. Herbert Carruthers is giving at the Glasgow Station, will take place at 10.30 p.m. on Monday, April 19th. Mr. Carruthers has chosen for this occasion the Sonata in E Minor, Op. 30. The second movement contains a melody of peculiar charm. Beethoven is said to have referred to it as "a dialogue with the beloved one."

"The Lost Piper."

Another performance of the short play, *The Lost Piper*, by Mr. and Mrs. J. R. A. Fleming, the subject of which is based on an old local legend, will be included in the Edinburgh programme on Wednesday, April 21st. It is the story of a piper who undertook to go alone through a long underground passage leading from Musselburgh to Edinburgh, a distance of several miles, the Laird of the former place having offered a reward of £100 to any man who would make the journey and win his way back again. The piper's wife did her utmost to dissuade him from the rash venture, but he insisted, accompanied only by his pipes.

As the days dragged on, there was no sign of the venturesome piper, but the sound of his pipes was heard far underground beneath the Castle and streets of Old Edinburgh. Search parties were sent out and efforts made by digging to locate him, but he never reappeared, and the story goes that the sound of his pipes can still be heard faintly from beneath the ground each Christmas-Eve at midnight.

The legend is described in a poem by Charles Spence, and the play turns upon the doubts which some very modern young people throw upon its authenticity and how these doubts were effectively dispelled on a certain Christmas Eve in Hanes Cameron's house.

* In a Talk from Nottingham.

PEOPLE YOU WILL HEAR THIS WEEK.



Illustration by F. J. Herring.
Miss YVONNE ARNAUD, the popular actress, will play the piano and harpsichord and give a monologue at London on Sunday, April 11th (B.B. to other Stations).



Illustration by F. J. Herring.
Mr. JOHN BARBIROLI will give a 'cello recital at Manchester on Sunday, April 11th.



Illustration by F. J. Herring.
Miss MABEL GREEN, the musical comedy actress, who will play in "The Poor Rich" on Wednesday, April 14th (B.B. to all Stations).



Mr. RUPERT CROFT COOKE, who will talk on "Brazil" at London, on Thursday, April 15th.



The ever-popular "ROOSTERS" will broadcast again from London on Thursday, April 15th.



Mr. J. H. GREENWOOD will talk on "Some Ghosts of Old Chancery" at London, on Thursday, April 15th (B.B. to other Stations).



Mr. RAE ROBERTSON (Bob Plunkett) is to broadcast from Bournemouth on Friday, April 16th.



Illustration by F. J. Herring.
Mr. GEOFFREY TOYE will conduct the Light Symphony Orchestra at London, on Sunday, April 11th (B.B. to other Stations).



Illustration by F. J. Herring.
Miss MAVIS SHELLINGEAR will recite songs with the harp at Cardiff, on Monday, April 13th.

Wireless for Hospitals.

How the National Scheme Began. By Keble Howard.



MR. KEBLE HOWARD.

the first hospital in the country with this great blessing.

Let me say at once that I have never made any such claim. I could not, if I would, and I would not if I could. It is a man's business to do what he can in his lifetime to relieve suffering; it is not his business to make a song about what he has done.

Purely as a matter of general interest, then, I will tell, very briefly, how the idea of National Radio for Hospitals was started, as distinct from those splendid, but isolated, efforts which have been recorded in letters that have been appearing lately in these pages.

I did not become a convert to wireless until the beginning of November, 1925. My own set was installed on November 8th of that year. Two days later, I was stricken with influenza. The doctor came and packed me off to bed.

The following day was a Sunday. A children's service from Newcastle was due in the afternoon, and I was so anxious to hear it that I got out of bed and went downstairs. It was a very beautiful service, and as I listened to it from my armchair I wished that my father, who had devoted his life to the service of the Church of England, could hear it also.

The old gentleman was then over ninety years of age, and confined to his room. I set about the matter at once, but it was too late. Only two weeks afterwards he passed away from this earth.

My thoughts had turned in the meantime to our local hospital—the Royal County Sussex. It was to this hospital that my eldest brother, the late R. S. Warren Bell, was conveyed at his own request when suffering from the complaint that caused his death, and it was in this hospital that he breathed his last.

"Wireless in Every Ward."

He had asked me to do what I could to repay the doctors and the nursing staff for all the care and attention he had received. The matter had been on my mind ever since his death. Contributions in money and kind were easy enough, but these did not seem sufficient.

Quite suddenly the idea flashed into my mind: "Why not the wireless in every ward?" Up to that time I had never heard of any hospital having the wireless, and yet I was convinced that here was the very thing—a divine blessing—for those who had to pass weary hours out off from the outer world.

On November 12th, less than a week after the installation of my own set, I had the matter in train. So well did the Brighton and Hove public respond that by Christmas the equipment was complete.

On November 17th, by previous arrangement, I was due to broadcast a selection from my books from the London Studio. This passed off quite satisfactorily, and on November 30th, of the same year, I wrote to the B.B.C. and also to *The Radio Times*, asking if I might make an appeal for wireless to be installed in every hospital in the kingdom.

I HAVE been invited by *The Radio Times* to set forth, once and for all, the true story of the origin of the scheme to equip every hospital in the kingdom with wireless.

I received a reply from the B.B.C. on December 3rd, saying that I could broadcast my appeal to all stations at 9.30 on December 21st. This I did, taking great pains to explain the necessary steps that should be made to raise the money, the cost of equipment, the best type of apparatus, and concluding with as eloquent an appeal as I could frame in words.

The reply from all parts of the country was instantaneous and amazing. I have all the letters now, and I assure you they take up a large amount of house-room. But one result rather embarrassed me. All the writers wanted to have repeated the very points I had so carefully explained over the microphone!

Well, there was nothing for it but to sit down and answer all their letters in detail. Having put my hand to the plough, I could not look back. I do not keep a secretary, but my wife helped me most willingly. It took us five months to reply to all our correspondents.

The Idea Spreads.

My appeal over the microphone had been printed in *The Radio Times* under the heading—not my heading, but the Editor's—of, "A Happy Idea." I was also asked to write articles and leaders on the subject for certain provincial journals, and with these requests I naturally complied.

Another matter, however, still worried me. In a village, a town, or a city, you can appeal to public spirit, but who can appeal to the public spirit of a vast world like London? I did not see how to get at London, and great, therefore, was my relief when on May 29th, 1926, I heard it announced over the wireless that the *Daily News* had decided to come to the rescue so far as London was concerned.

I kept pegging away in *The Radio Times*, and through the post, and on the last night of 1926, I was once again allowed to speak for the cause from London over the microphone.

That is the bare outline of the story. So far from asking any credit, I can honestly say I wish with all my heart that some of the good people who had already proved, here and there, the blessings of radio for hospitals had told all the world about it the moment they made their discovery.

I would have been the first to applaud and bless their endeavours.

SONGS WORTH KNOWING.

"Shepherd! Thy Demeaneour Vary."

THE words and music of this charming old English song, by Thomas Brown, have been arranged by H. Lane Wilson and are published by Messrs. Boosey and Co., Ltd.

Shepherd! thy demeanour vary,
Dance and sing, be light and airy,
Dance and sing,
Dance, be light and airy,
Would you win me, you must woo
As a lover brave and true,
Would you win me, you must woo
As a lover brave and true,
Hums and ha's, dull looks and sighing,
And such simple methods trying,
Never will this heart subdue,
I must catch the flame from you,
Must catch the flame from you,
Fa la la, Fa la la la la la la,
Shepherd! thy demeanour vary,
Dance and sing, be light and airy,
Dance and sing,
Dance, be light and airy,
Dance, be light and airy.

Programme Pieces.

A Weekly Feature Conducted by
Percy A. Scholes.

SIBELIUS' FIRST SYMPHONY.

(BIRMINGHAM, SATURDAY.)

SIBELIUS, Finland's greatest composer, has had remarkable recognition from his countrymen. A few months ago, on his sixtieth birthday, the President of the Republic personally invested him with the Grand Cross of the Order of the White Rose of Finland, and Parliament voted an increase in the pension of 50,000 marks which he has received since 1915, to 100,000 marks. A national subscription raised in his honour amounted to 25,000 marks.

In such music as his tone poem, *Finnlandia*, the *Kalevala* Suite, and, best of all, in his six Symphonies, we find the real Sibelius, using national idioms and often deriving the rhythms of his title, rugged music from those of traditional Finnish folk-poems.

His First Symphony, written when he was thirty-four, is spacious and fairly lengthy. It is in four movements.

I. In a brief Introduction (Slowish, but not too slow), the Clarinet gives out a Theme which is used a good deal in the Last Movement. The energetic FIRST MAIN TUNE appears on VIOLIN. In a little, after this has been delivered by the Full Orchestra, the SECOND MAIN TUNE comes in, on the FLUTE, the STRINGS accompanying in syncopation.

The impetuous and stormy "working out" of this material is extremely impressive in its elemental force.

II. (Slowish, but not too slow.) A movement subdued in feeling with a note of gentle reflection, almost of sadness in it.

III. (Quick.) The Scherzo has a FIRST MAIN TUNE of a somewhat angular, boisterous nature, and a SECOND TUNE that flows more gracefully.

The Trio, or middle section, is in calmer mood.

IV. (Like a Fantasia.) The Theme that we heard in the Introduction to the First Movement is transformed, so that it sounds noble, even tragic.

The FIRST MAIN TUNE (Woo! Woo!) sets the mood of unrest that permeates the Movement.

The sonorous SECOND MAIN TUNE appears, in slower time, on the Violin.

MENDELSSOHN'S "CALM SEA AND PROSPEROUS VOYAGE."

(BIRMINGHAM, SATURDAY.)

In *Calm Sea and Prosperous Voyage* we have Mendelssohn's interpretation of another's thoughts about the ocean, as well as his own impressions.

His chief inspiration was a poem of Goethe, which depicts the sea in two moods, first sleeping, smooth as a mirror, and then stirred by a favouring breeze, before which the ship flies homeward.

There are two separate Movements in it, a *Slow* one, suggesting the *Calm at Sea*, and a lively one, inspired by the second part of Goethe's poem, *The Breeze*.

I. The DOUBLE BARS "go down to the sea," as one may say, at the start. Their descending passage is a kind of "Motto" in the work, recurring, in melodic shape or in rhythm, several times (notably in the Second Main Tune of the Breeze portion).

After a fairly lengthy representation of the vast expanse of ocean, in which a great deal of the effect is obtained by dividing the Strings into many parts, so making very full, rich harmony, we plunge into—

II. (Very quick and animated.) After a Prelude in which we may imagine the wind rising, the FIRST

(Continued on the facing page.)

Programme Pieces.

(Continued from the previous page.)

MAIN TUNE skips down from a height, on Flutes and other Wind, plucked Strings accompanying.

The SECOND MAIN TUNE is a VOOLS one (the descending), answered by Lower Strings.

Another Theme, of four notes, is sung out by the Cello in its high register. Mendelssohn and his friends used this as a familiar call or signal to each other. Elgar, in the last but one of his *Enigma Variations*, quotes it, because a friend to whom that Variation was dedicated happened to be crossing the Atlantic when it was written. It was a happy thought thus to wish his friend "A Prosperous Voyage."

VERDI'S "LA TRAVIATA."

(LONDON, DAVERTSEY, AND CARDIFF, FRIDAY.)

La Traviata means *The Foul One*.* The opera was produced when Verdi was forty. He had already had great success with *Brasile*, *Il Trovatore*, and *R Traviata*. Yet, writing to a friend after the opening night of *La Traviata*, he had to say, "It was a failure. Was the fault mine, or the singers? Time will decide."

On the whole, time has been fairly kind to *La Traviata*. The troubles of the first night were due to the leading tenor's hoarseness, to the slowness of the lady playing the heroine (who, despite her robust appearance, was, of course, called on to die of consumption in the last act), and, perhaps, also to the opera being in modern costume, to which audiences were not then accustomed. When, a year later, the period was altered to that of Louis XIV, and the defects of the opening night were remedied, it was a success.

The Opera, which is in three Acts, is based on Dumas' *La Dame aux Camélias*, familiar to us as *Camille*.

The plot centres round the love of Violetta Valéry, a courtesan, for Alfred Germont, and the hindrances that frustrate their happiness.

ACT I.

VIOLETTA (Soprano) is holding a gay entertainment at her house. ALFRED (friend), GASTON (Tenor), tells her that Alfred really loves her. Outwardly, she is careless, but she is touched by his affection, of which ALFRED (Tenor) himself assures her. Here she sings the famous air, *Al for' è lui* ("Perchance for him my longing soul"), and then, in a reversal of feeling, dashes into the brilliant *Sempre libera* ("Ever free, I shall hasten on, madly rushing from pleasure to pleasure"), as she realizes that for such a woman there is little chance of genuine and lasting love.

ACT II.

Violetta has given up her former life and gone to Alfred. He learns that she has sold her jewels to pay the expenses of the country house he has taken, and goes to Paris to try to raise money to repay her.

Alfred's father, old GERMONT (Baritone), comes to beg her to leave his son, whose prospects, and those of his daughter, are being ruined by the liaison.

Violetta yields, and determines to sacrifice her new happiness. Alfred follows her to a reception. Here she pretends, according to her promise to his father, that she loves someone else, and publicly insulting her he leaves her in disgust.

ACT III.

Violetta is dying. Old Germont has repented, and would agree to the marriage. It is too late. Alfred returns only in time to be reconciled to her on the dies.

* The verb *traviare*, in Italian, means "to go astray"; hence *La Traviata*, the feminine form of the adjective formed from it, means almost literally, "The Girl who Took the Wrong Turning."

The Music-Loving Puritans.

Listeners' Letters.

[Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which combine interest with brevity. The editorial address is 2, Savoy Hall, Strand, London, W.C.2.]

In your "Edinburgh News" in the issue of March 18th, occur these words, apropos of madrigals: "The popularity of the Elizabethan school was killed by the ridiculous bigotry of the 'saints' of the Great Reformation."

The last two words quoted suggest that a keen Scottish partisan of the Stuarts is writing, and I have no wish to disturb his political views. Let him, if he wishes, join that picturesque little group of people who annually hold a religious service amid the ruins of Charing Cross and lay wreaths at the foot of the statue of Charles I.; they are a romantic survival.

But he must not be unfair to the Puritans. They led a King to execution, but they did not, as he suggests, lead to execution the English madrigal school, which had reached its climax and was due for the decay which overtakes every school of composition when that point is reached. Let the writer remember that the polyphonic school decayed at that very time, not only in this country, which expelled the Stuarts, but in every country including those to which they fled.

The Puritans objected to elaborate music in church, but not to music as such. Cromwell loved the music of this very school, and frequently had it performed to him; Milton, likewise, loved it (as many of his poems show); the Baptist Bunyan, in his *Pilgrim's Progress*, makes all his devout people sing. Those are just three prominent examples of musical Puritans.

The old misconception of your Edinburgh correspondent is very prevalent: it constantly reappears in the Press, but it no longer finds support in the standard histories (see, for instance, Walker's "History of Music in England," or Davey's "History of English Music").—PEACEY A. SCOTT.

Jazz and the English Temperament.

If we admit your correspondent's contention (1) that the English temperament lacks the boseness and vivacity of the American; (2) that jazz is to be regarded as the national music of America; (3) and that the somewhat wooden temperament of the English renders them incapable of appreciating jazz—if we admit all that, where is—I quote your correspondent—"the different but no less typical national music which expresses the soul of England"?—WILLIAM WHITE, Falcon Road, Edinburgh.

"Charging" Accumulators.

I HAVE recently made it my business to investigate what is understood by a vast number of local shopkeepers to be the meaning of the term, "charging" accumulators, and have been unpleasantly surprised to notice how ignorant of the subject certain traders are on this important point.

Numbers of my friends have complained to me that their accumulators do not function at all well, although they have only just been re-charged by some local trader, and on testing them with my hydrometer, I have discovered the acid to be so low in gravity as to be almost useless. It seems to me that a number of traders consider that their job is merely to take a customer's accumulator, attach the leads to it, leave it for a day or so, then hand it back and say it is "charged."

It is not true that the trade came to a definite understanding as to the meaning of this word "charging"! A customer should feel assured that when he takes his accumulator to be re-charged, it is understood that not only are voltmeter tests part of the job, but hydrometer tests also, and therefore the keeping up to "gravity" of the acid.—J. C. BURG, North View Road, Hornsey, N.8.

"Fight the Good Fight."

This article in a recent issue of *The Radio Times* about the Prince of Wales's favourite hymn, "Fight the Good Fight," is not quite correct regarding the author. Dr. Mansell was not Vicar of Guildford, as your contributor states, but Rector of St. Nicholas, one of Guildford's three ancient parishes, and the church was not undergoing repairs, but had been rebuilt by his efforts. His death was caused by a fall (and not by falling masonry) while standing in the south-east corner of the church, and looking up at the tower, then nearly completed. A thirteenth-century column discovered in the foundations of the old church stands on the spot with the following inscription:

"The fragment of a column excavated from the ruins of the ancient church of St. Nicholas marks the spot where on the 26th of March, 1875, during the building of the new church, the Rev. Dr. Mansell, Rector of the Parish, fell, fracturing his arm, which resulted in his death on the 10th of April following."

The hymn was written while he was at Guildford. I have verified the date given in the hymn-book by the parish records.—H. M. MOON, Guildford Avenue, Surbiton.

The Saxophone Family.

YOUR correspondent is quite correct in stating that the saxophone is not related to the horn family of brass instruments such as the trumpet, bugle horn, trombone, euphonium, baritone bombardon, etc.

The saxophone and arrusophone were invented about 1892. I remember them well at the time. As an oboist, I thought of taking them up in place of the oboe and cor Anglais, which they resembled. There was not so much trouble with the reeds, and the tone of each was more robust and better suited to brass bands than the softer toned instruments. The saxophone has a very fine tone when used legitimately, not jazzily!—A. ROW MATTHEWS, Acton, W.

Moderation in All Things—Even Radio!

WHILE nothing but praise must be extended to the B.B.C. for the excellent entertainment and edification it provides at so low a figure, it is like too much plum pudding, not always good for us. Listening has become part of the daily routine of our lives. One looks for it during the dinner hour, when having tea, and later throughout the evening.

I speak for my own part. Prior to installing my set, I usually spent one or two hours a night in my own room playing on my two-manual organ, or on the dulcetone or piano, or buried for an hour or so in a book. What do I do now? My piano has not been touched for ages, and my organ has become a mere resting-place for papers, etc. I wonder if this is the case in homes generally. If home study and self-education are going to be affected by too much "receiving," then the future generation is not going to be a very intelligent one as far as musical study is concerned. It is unreasonable to expect the younger members of the family to adjourn into another room for an hour's practice or study, knowing that an excellent programme is being enjoyed in the next room.

To overcome this, I have decided to shut down on certain nights when there are programmes that do not specially appeal to me, and, as a result, the pleasure the next night is all the more enjoyable.—THOS. SHARPLES, Rawcliffe Hall.

LOUDEN VALVES—A CORRECTION.

WE are asked to point out that a mistake occurred in the Louden Valve advertisements in the issues of March 29th and April 2nd. The purpose for which the different types are designed was incorrectly given. "H.F. Amplification" should have read "Detection and L.F. Amplification" and vice versa in each case.

The Children's Corner.

Fun in an Animal Shop.

THE Aunts and Uncles of the Edinburgh Station always seem to be getting into trouble or difficulties of one kind or another. A few days ago Auntie Molly invited two of the Uncles to go with her to a livestock dealer's shop to see about a little dog which she was going to buy on behalf of a friend. When they got there, they were greeted by a perfectly deafening babel of barking, baying, screeching, mewing, and other caterwauling from all the birds, beasts, and fishes in the shop. It was not long, however, before they recognized that Auntie Molly and the Uncles had kind faces and were not likely to do them any permanent injury, and after that, all three were permitted to stroke the goldfish and offer ants' eggs to the bulldog to their hearts' content.

A Nefarious Plot.

A particularly handsome chimpanzee thought it recognized its long-lost brother draped round Auntie Molly's shoulders and in a burst of affection removed quite half of an expensive fur. In the consternation caused by this, Uncle Dick and Uncle Jim carried out a nefarious plot and inserted a white mouse in the pocket of Auntie Molly's coat. Auntie Molly was somewhat disconcerted when she discovered this new occupant of her coat, but was pacified when it was suggested that he would make an excellent meal for her celebrated white cat, the colour being considered particularly appropriate. Shortly afterwards the party returned to the Studio, although Auntie Molly had not completed her business with regard to the dog.

Wee Bairns at Aberdeen.

On Saturday, April 17th, Aberdeen children will have the opportunity of hearing some very small broadcasting artists. On that day Miss Dorothea Watt will tell some of the old fairy tales which will be illustrated on the piano by some of her little pupils. The most interesting feature of it all is that several of the pupils are only four years of age, and not one of them is over seven!

On one or two occasions Aberdeen children have heard songs broadcast by Miss Three-and-a-Half and Master Four, but never before has anyone under seven sat down at the piano. Uncle Harry thinks he had better bring his telescope on this occasion. His eyesight is rather dim and he is afraid he may not be able to see the little people who are playing.

Hull's New Uncle.

All the kiddies of the Hull Radio Circle have lately missed the familiar voice of Uncle George, who has left for Newcastle.

Uncle Joe, who has just arrived at Hull, is endeavouring to be a worthy successor to Uncle George and is at present being introduced into the wonderful magic circle of the Fairies. He has already ascended the Magic Ladder to the domain of the Great Fairy Queen.

Conundrums and Catches.

Listeners are determined to see to it that the brains of the Stoke-on-Trent Uncles are not allowed to become rusty. Auntie Kate receives a regular supply of conundrums and catches—mostly from children, who dearly love to puzzle the poor Uncles.

Uncle Joe came up bright and sparkling the other day, and poured out "Why does?" and "What does?"

The mystery was solved when Uncle Joe was found in a corner perusing over a little red book which Auntie Kate had "lost (?)".

Do You Take Photographs?

Now that the bright, sunny days are coming along, what is it that most young folks think about? Right, first time—their cameras! Those who look after the interest of the Juddies in Dundee must

have known this, for a brand new Uncle has made his debut and is going to explain many of the little difficulties which beset the young amateur photographer. What do you think his name is? No, I don't think you'd ever guess. It's "Uncle Focus."

The Uncle and the Bird's Egg.

The other day, Auntie Cyclone, of Glasgow, happened to be telling the children a story about a bird's egg, when Uncle Leslie, whose hobby used to be collecting eggs, astonished his hearers with the information that he once swallowed a thrush's egg—shell and all! Auntie Cyclone fainted away, while Uncles Alce and Mungo collapsed on the nearest sofa. But this was not all, for it seems that for some hours after the tragedy, Uncle Leslie sang like a thrush, and emitted such wonderful trills and grace-notes that he seriously considered adopting the profession of entertainer as the "bird-boy"! Alas! it was not to be, for his newly acquired powers of singing like a bird soon vanished, try as he might to recover them by dint of hard practice and attempts at imitating every bird of the air, from crow to sparrow.

A Children's Bird Chorus.

After recovering from the shock, Auntie Cyclone came to the conclusion that there must be something in the story, after all, and suggested that if the swallowing of birds' eggs conferred upon the swallower the temporary power of singing like the layer of the egg, then a children's bird-chorus might be formed. The trebles would swallow the eggs of larks and nightingales, the alto those of such birds as blackbirds and starlings, the tenors crows, jackdaws and magpies, while the basses would be provided by ravens' eggs.

Special effects could be obtained by swallowing the eggs of such birds as owls, peewits and bitterns, but there would always be the difficulty that some of the eggs required would take some searching for, and the concert might have to be postponed.

After a lengthy discussion, it was decided that the project was a difficult one, and that, as it might cause considerable jealousy among real birds, the idea should be abandoned.

What a Radio Circle is Doing.

The number of members in the Leeds-Bradford Radio Circle is now over 4,000, in fact, by the time you read these lines it will probably be 4,100.

The fund is also continuing to grow, but we still need a lot more shillings to realize our ambition to provide a cot in the Children's Orthopaedic Hospital at Kirby Moorhead. This hospital came into existence as the result of a "Care of Cripples" Committee, formed in 1921, which proved that there were over 5,000 crippled children in the county, and only 250 beds available. An appeal for funds to start a hospital was then issued, with the result that Mrs. Edward Shaw, of Welburn Manor, offered her hutsments, which had been built for ex-service men and pensioners. Numerous donations have been made, including a generous sum of £5,000 by Mr. T. R. Frears, and the hospital is now an accomplished fact.

It is no exaggeration to say that over 95 per cent. of the 5,000 children in Yorkshire can be either cured, or very greatly improved, by proper treatment. It is to help in this great work that the Radio Fund, at the Leeds-Bradford Station, is to be utilized. Although we have got a lot of money, over £250, we need as much again. So when you send your shilling, or whatever you do send along, to the Fund, think of the poor kiddies who cannot get about, and play games like you can, and help us to get money as quickly as possible.

The Nightingale Again

Beautiful Notes from a Surrey Garden.

It seems that the song of the nightingale has become an annual institution in British radio programmes, and further attempts to broadcast the beautiful notes of this essentially English bird will be made during the next few weeks. Thousands of people, not only in Great Britain, but in many places abroad, had never heard the song of the nightingale until it was first broadcast two years ago. Last year's efforts were not quite so successful, but this was only because the B.B.C. has not the same control over these feathered artists as it has over those who make their contributions to the wireless programmes from the Studio.

As on previous occasions, the nightingales which haunt the beautiful gardens of Miss Beatrice Harrison at Oxleas, in Surrey, have been chosen for this year's relay, and as Miss Harrison has already notified the B.B.C. that the birds are expected to be in song somewhat earlier than usual, it is likely that listeners will hear their notes towards the end of April. There must, of course, always be an element of uncertainty in fixing a date; but if conditions are favourable, it is intended to include the nightingales in the programme on Saturday, May 1st, a very appropriate date, let us hope. In any case, it is sufficiently early in the season to enable further attempts to be made should the first prove unsuccessful.

POINTS FROM TALKS.

I HAD the doubtful pleasure of scoring the last goal for Scotland in the first International played at Wembley. The ball landed about ten yards from the goal to the left of the post. I advanced to pick it up to clear, and at the same time Tommy Sinurt and Sam Wadsworth arrived on the scene, and each waited for the others to clear. Meanwhile, Cowan sized up the situation, slipped between us, and shot. The ball struck the angle of the upright, and rebounded on to my knee, off which it went into the net. *Edward Taylor.*

SOME of you may know the story of the young lady who, when her lover told her that he intended to give her a book as a present, answered angrily: "But I already have a book!" Now, that type of mind is more common than those of you who are readers would believe possible. There are many people who are honestly convinced that they are too busy to read, that reading is an idle pastime, and that, therefore, all time spent in reading is wasted time.—*Mr. Belvoir Lowndes.*

If the "Babes Book" for the instruction of novices, the youthful monk is bidden to wash his hands before his meal, to keep his knife sharp and clean, and say his grace. . . . He is not to seize upon the vegetables, nor to use his own spoon in the common dish; not to lean upon the table, not to eat or dirty the table cloth. . . . Further, he is not to use his knife to carry the gravy to his mouth, but to help others, as only the ill-mannered and clowns take everything for themselves. He is to wipe his knife before he cuts the common cheese, and not to taste first whether it be good enough for him. Finally, his meal ended, he is to clean his knife and cover it with his napkin.—*Rev. D. H. S. Croome.*

For a Russian, the mind of Shakespeare is much more familiar than the mind of the writer of historical Russian plays like the Count Alexis Tolstoy. There is nothing in Western Europe to equal the depth of interest shown by the Russian audience in the matters of art. The drama in Russia is the soul of the Russian artistic life. The Russian audience and the Russian dramatist question the value and the meaning of life itself. The Russian dramatist seeks passionately to realize the problem of life, and for him the outward is always only the expression of the inward.—*M. Komichevsky.*

The Broadcast Pulpit.

The Devil as a Signboard.

THE Christian should be the sweetest tempered and most attractive soul on earth. But is the average Christian that? It was Thomas Fuller, remembering the Scribes and Pharisees and their hypocrisies, who cried out: "Fools, who to persuade men that angels lodged in their hearts, hung out a devil for a sign in their faces." And this is the real function of the Church of Christ, to show the world pure virtue through every one of her members.

Despite all its ancient fabric and traditions, its costly buildings and ceremonial, its ritual and preaching, the Church of Christ may actually be misrepresenting Him, unless through her members the wordless influence of Jesus flows out from our hearts in healing virtue to our distressed neighbours. As in the play, *The Passing of the Third Floor Back*, a stranger came to a Bloomsbury lodging house, and by the infection for good of his quiet Christ-like conduct transformed all the inmates from miserable malecontents to self-respecting men and women, so you and I every day ought to show to our fellow men some hint of Christ in our conduct.—*The Rev. T. Ratcliffe Barnard, Edinburgh.*

The Greatest Gift.

THE spiritual world is vividly real to hundreds of thousands of the friends of Christ, and spiritual contact and fellowship is to them a definite experience. To ignore or stultify our spiritual sense is to deprive ourselves of the greatest gift ever offered to mankind. In days of darkness and despair, in days of joy and mirth, in days of cowardice and irresolution, and in days of fixed purpose and strenuous endeavour, Jesus Christ can by this wonderful power of spiritual intercourse guide, encourage and stimulate those whose hearts are ready to welcome Him as a friend, and whose minds are big enough to grasp His personality.—*Mrs. George Cadbury, Birmingham.*

The Secret of National Power.

SOONER or later we all come to realize the absolute necessity of an inward renewal, and for that we have to look outside ourselves. God is essential to man; we cannot dispense with God and live. Nations have tried to do so and have signally failed. Babylon substituted earthly power and material wealth for God, and she has fallen into oblivion. Ancient Greece deified culture and she perished from the dry rot of vice. Imperial Rome resorted to military force and civil statism, and has become a mere shadow shape of memory. Judaism was built up on orthodox creeds and religious institutions, but even they could not prevent Jerusalem's overthrow. When a nation loses God, it loses everything; when it turns its back on God, it signs its own death warrant and seals its own doom.—*The Rev. W. Leicester, *Notre Dame*.*

The Mystery of Pain.

WHATEVER may be our theory of pain, we shall find it ultimately an inextricable mystery. There are, however, certain undeniable facts. Jesus Christ of His own deliberate will chose to suffer to an extreme degree; such is the teaching of the New Testament. No man, born of woman, has yet escaped suffering; such is the teaching of life. It may come as a shock to some to realize that Christianity of the genuine type means not a bed of roses, but a crown of thorns. Already do I hear the reproaches of the pusillanimous: "If this be Christianity, it is, indeed, a pitiably religion; now we understand the meaning of the long ascetic faces and the monotonous pronnings of monks and nuns." So the world and worldly people argue, but in error. It is not part of Christianity to be morose, nor even over-sad. The greatest of saints have been the most cheerful of souls, and if you note a kill-joy wearing the Christian garb, then he has but half learnt his lesson.—*The Rev. P. J. Keenan, London (from Reading).*

The End of Oscillation?

WHEN broadcasting began it was soon discovered how effectively an ordinary receiving valve in a state of oscillation could interfere with the reception of broadcast programmes by listeners in the vicinity. Since those early days, with the vast increase in the number of listeners, the problem of oscillation has increased proportionately in urgency and importance. It seems to be of little use to lay down the law that no one should attempt to tune in a distant station that is outside the range of his set. Human nature being what it is, "man's reach," as Browning observed, "must exceed his grasp," and so if it is possible for a distant station to be heard occasionally on a one-valve set, then apparently nothing on earth is going to prevent the adventurous and ambitious listener, however modest his equipment may be, from trying to get a far-away station, even when conditions are such that it is impossible to extract a note of real music or a syllable of intelligible speech.

In America this oscillation problem is every bit as serious and as pressing as it is in this country—perhaps even more so. The recent Transatlantic Tests were in large measure a failure owing to the interference caused by the unskillful handling of one-valve sets. With characteristic American fertility in word making, listeners over there have lately coined a new word, "bloop," to distinguish the wretched being who persistently mishandles his set. And now we are told that listeners throughout the United States are organizing a campaign to exterminate the "bloop."

But it is all very well to declare war in this way, the question arises what are the effective weapons to use?

Recently strenuous efforts have been made—and not without good results—to instruct listeners in this matter. The B.B.C. has printed and distributed many thousands of pamphlets giving detailed instructions and advice as to how listeners should operate their sets to the best advantage both to themselves and to their neighbours. Unfortunately, this is not enough and it is clear that other methods must be devised to put a stop to this nuisance which in many ways is hindering the proper development of broadcasting.

It is, therefore, a very heartening bit of news that comes to us at this moment that Sir Oliver Lodge has devised a method which, according to the preliminary accounts in the newspapers, by means of a simple attachment or by a slight alteration to the receiver, will solve this vexatious problem of oscillation once and for all. This is obviously a discovery of the first importance, and listeners all over the world will be heavily in debt to Sir Oliver Lodge—and not for the first time.

It is, however, too early yet to speak as to the merits of this invention. The necessary information upon which to base an opinion is yet lacking. Clearly, if it is to be successful,

the invention must satisfy many exacting requirements. It must not reduce the sensitivity or the selectivity of a set; it must not increase the difficulties of tuning, and since it is for general use, it must be fool-proof. If Sir Oliver's discovery can meet these tests, it will mean, if generally adopted, a great enlargement of the enjoyment and profit of broadcast reception.

OUR FESTIVAL COMPETITION.

WITHIN a few days of the first announcement in *The Radio Times* of our festival competition for new works, correspondence reached Savoy Hill in such volume as to make it clear that the importance and value of the scheme is being widely recognized in the world of music. So many questions have been asked, that it is, perhaps, desirable to add to our first statement a few words of explanation for the benefit of those of our readers who may still be in doubt on certain points.

First of all, as to the term "younger composers," this has produced quite a large number of enquiries, many asking whether an age limit is intended or advisable. This is a point which the B.B.C. particularly desire to leave as an open question for the judges in their wisdom to determine. The position can, perhaps, best be made clear by pointing out that at the age of twenty Mozart and Mendelssohn could hardly be counted "younger composers," having already attained unassailable positions in the world of music.

At the other end of the scale, Mr. John Citizen who has retired from active business life, say, at the age of seventy, and has turned only then to music as a hobby, would still be a young composer within the meaning of the rules for this Competition.

The Song-Cycle which is to consist of "not less than three solo numbers," ought, if it is for more than one voice, to have at least one concerted number, though a Song-Cycle for only one voice throughout would also be eligible. Pianoforte accompaniment is all that is required. One voice only need be employed in the poem for voice and orchestra.

Another question which has been asked by several intending entrants is whether the works are to be judged from a reading of the manuscripts or from actual performance. The works will probably not be performed until after the awards are made, when it is hoped to produce the successful pieces in the different classes.

Several intending competitors have asked also whether more than one piece may be submitted in the same class. There is no limit to the number of pieces which a competitor may submit in the same class, but the entry fee of ten shillings would, of course, accompany each.

Other questions will, no doubt, arise, and if of general interest, will be replied to in these columns.

Round the Stations.

[A Daily Summary of Programmes. Those stations relaying the London transmission are not included.
Full details in the Programme Pages.]

SUNDAY, April 11th.

LONDON, 9.20.—The Charles Burney Bicentenary. Relayed from the Royal Hospital, Chelsea.

4.0. THE BUSSSES OF THE BARN BAND: THE HOTEL DUTCH CHOIR, YVONNE ARNAUD, DOROTHY FOLKARD and MURIEL WARNE. 9.15. Light Symphony Concert: THE ORCHESTRA, THE OLEANDRA SINGERS.

BIRMINGHAM, 3.30.—Orchestral Concert: THE STATION ORCHESTRA, HERBERT CAVEN (Tenor).

4.30.—Bach Programme: THE STATION ORCHESTRA, GERTTYNE DAVIES (Soprano), STANLEY FINCHETT (Tenor), HAROLD HOWES (Baritone).

9.20.—Beethoven Programme.

BOURNEMOUTH, 3.0.—Concert and Organ Recital. **CARDIFF, 4.0.**—Recital by DALE SMITH (Baritone) and CHARLES KELLY (Solo Pianoforte).

GLASGOW, 3.30.—Symphony Concert. F. ELLIOT DOBB (Baritone), MURRAY LAMBERT (Solo Violin). THE STATION ORCHESTRA.

MANCHESTER, 3.20.—Chester Cathedral. The Bell and Evening.

4.40.—Chamber Music. ETHEL BARTLETT (Pianoforte), JOHN BARBIROLLI (Cello), BERNARD ROSS (Baritone).

NEWCASTLE, 9.15.—Beethoven's Choral Symphony. HILDA VINCENT (Soprano), RUBA BURN (Contralto), ARTHUR SYKES (Tenor), WILLIAM HENDRY (Baritone), THE STATION CHORAL SOCIETY and SYMPHONY ORCHESTRA.

MONDAY, April 12th.

LONDON, 8.0.—Variety. PAT RUTO (Songs at the Piano). "The Child," by FLORENCE KELLY, PAYHILL. Episode I. MABEL CONSTANDINE, MICHAEL HOWES, LORENA HIBBRAND, FRED ROMB and MARION RUTH (Two Cameos).

8.45.—"Der Rosenkavalier." The Music of "Der Rosenkavalier" specially arranged for the First Performance of the Film Version at the Tivoli Theatre. Conducted by the Composer, RICHARD STRAUSS.

11.0.—A. J. ALAS.

BIRMINGHAM, 8.0.—Saps and Sashays. JANET JOYE (Entertainer).

11.30 3 a.m.—Transatlantic Experiments.

CARDIFF, 7.10.—THE BUSSSES OF THE BARN BAND. HERBERT CAVEN (Tenor), MAVIS SHILLISHAW (Harp), REGINALD PHILLIPS (Entertainer).

GLASGOW, 8.0.—The Pianoforte Sonatas of Beethoven. HERBERT A. CARRINGTON (Pianoforte).

NEWCASTLE, 8.0.—Concert. EVA BLITZ (Contralto), ROBERT PITT and LANGTON MARKS (Entertainers). THE STATION ORCHESTRA.

TUESDAY, April 13th.

LONDON, 8.0.—"My Mistake." 9.5.—A Spring Programme.

DAVENTRY, 8.0.—Concert Party. 9.5.—Concert by THE HOTEL MAJESTIC CELEBRITY ORCHESTRA. Relayed from Manchester.

ABERDEEN, 8.30.—A Procession of Ballets. NOEL SHIRK (Soprano). THE WIRELESS ORCHESTRA.

BIRMINGHAM, 8.0.—Light Programme. THE STATION ORCHESTRA. FLORENCE CLESTON (Soprano), FRED BENNETT (Baritone).

BOURNEMOUTH, 8.0.—Operatic and Orchestral. VIVIENNE CHATTERTON (Soprano), CONSTANSA WILLES (Contralto), JOSEPH FAIRBROT (Bass-Baritone), REGINALD RESTON (Pianoforte). THE STATION SYMPHONY ORCHESTRA.

BELFAST, 8.0.—Light Orchestral Programme. THE STATION ORCHESTRA, SCOVELL AND WHITDON (Entertainers), PAULINE BARKER (Harp), HARRY DYSON (Flute).

9.15.—Imperial Programme.

GLASGOW, 8.5.—Variety. ROBERT PITT and LANGTON MARKS, JAS WICK (Zither Banjo).

MANCHESTER, 8.0.—Band Music. THE BUSSSES OF THE BARN BAND.

9.5.—Concert, relayed from the Hotel Majestic, St. Anne's-on-the-Sea. THE MAJESTIC CELEBRITY ORCHESTRA. FREDERICK COLLIER (Baritone).

WEDNESDAY, April 14th.

LONDON, 7.30.—THE BAND OF THE ROYAL MARINES (1st Division).

9.0.—A Syncopated Concert. THE LONDON RADIO DANCE BAND.

10.30.—"The Poor Rich," by STANLEY LOGAN.

ABERDEEN, 8.0.—Scottish Programme. JEAN JOHNSTON (Pianoforte). THE WIRELESS ORCHESTRA.

9.45.—Choral Hour.

BIRMINGHAM, 7.30.—Organ Recital, relayed from the Town Hall.

8.45.—Mainly Ballads. ELSY TATSWEEK (Soprano), FREDERICK COLLIER (Baritone), MARGRIE EDWARDS (Songs at the Piano).

BOURNEMOUTH, 8.0.—Popular and National. THE KELSTON SINGERS. THE WIRELESS ORCHESTRA.

BELFAST, 8.0.—Orchestral Concert by the AUGMENTED STATION ORCHESTRA.

CARDIFF, 8.0.—Musical Medley. HAROLD KIMBERLEY (Baritone), KATHIE GOLDSMITH (Violin). THE STATION ORCHESTRA. KATE SAWLE and IVOR MADDOX (Recitals).

GLASGOW, 8.0.—Song and Pianoforte Recital. DALE SMITH (Baritone), CHARLES KELLY (Piano).

MANCHESTER, 8.0.—"L'Allegro." JANET JOYE, HERBERT CAVEN (Tenor), ROBERT PITT and LANGTON MARKS, THE STATION ORCHESTRA.

NEWCASTLE, 8.5.—A Popular Concert. THE BUSSSES OF THE BARN BAND, NORAH WISBINS (Soprano), GEORGE TINDELL (Baritone).

NOTTINGHAM, 8.0.—A Tour of the Relay Stations

THURSDAY, April 15th.

LONDON, 8.0.—The Hostess.

9.0.—Speeches and Part I. of the Musical Programme at the Musicians' Benevolent Fund Dinner.

ABERDEEN, 8.0.—THE BUSSSES OF THE BARN BAND. Conducted by HARRY BARLOW.

8.45.—Vocal and Pianoforte Recital. CHARLES KELLY (Pianoforte), DALE SMITH (Baritone).

BIRMINGHAM, 8.0.—Two Plays and a Pianist. "The Sunnis" and "The Beggar and the Girl." ALICE COUCHMAN (Solo Pianoforte).

CARDIFF, 8.0.—English Song: On Its Voyage Through the Ages. MARGARET WILKINSON (Soprano), MILDRED GAERLICK (Contralto), WILLIAM LEWIS (Tenor), GLYN EASTMAN (Baritone). THE STATION CHOIR AND ORCHESTRA.

GLASGOW, 8.0.—Orchestral Concert. MAVIS BENNETT (Soprano), THE STATION SYMPHONY ORCHESTRA.

MANCHESTER, 8.0.—"The Web." A New Drama in Three Acts.

FRIDAY, April 16th.

LONDON, 8.0.—"La Traviata." A Lyric Drama in Three Acts by Giuseppe Verdi, relayed from the Grand Galleries, Chelsea.

ABERDEEN, 8.0.—Light Orchestral Programme. HERBERT CAVEN (Tenor), PAUL ASKEW (Viola), THE WIRELESS ORCHESTRA.

9.0.—Entertainment and Dance. JANET JOYE (Entertainer), DANCE ORCHESTRA.

BOURNEMOUTH, 8.0.—Mozart—Beethoven—Brahms. Modern Spanish Music. WILLIAM PRIMROSE (Violin), RAB BORRINGTON (Piano). THE STATION SYMPHONY ORCHESTRA.

BELFAST, 8.0.—Volk Song and Instrumental Music. GEOFREY GARROD (Tenor), THOMAS PUEDOS (Violin), E. G. HARRIS (Clarinet).

GLASGOW, 8.0.—Band Night. THE BUSSSES OF THE BARN BAND, JOHN COVENTRY (Tenor).

MANCHESTER, 8.5.—Symphony Concert. ALAN ANDERSON McCREDIE (Tenor), EDWARD ISAACS (Solo Pianoforte). THE AUGMENTED STATION ORCHESTRA.

NEWCASTLE, 8.0.—Music of Many Periods. NANCY HEPTON (Soprano), DALE SMITH (Baritone), CHARLES KELLY (Pianoforte). THE STATION ORCHESTRA.

SATURDAY, April 17th.

LONDON, 8.0.—A Variety Programme relayed from the Grand Galleries. LEO CAPOTAT (Song Comedy Characters), YVETTE (Songs at the Piano), TEDDY BROOKES (Monologues and Songs), GLADYS NEWTON (Soprano), ALICE CHAPMAN (French Comedian).

9.0.—The 4th Edition of "Listening Time." Relayed from the Grand Galleries.

ABERDEEN, 8.0.—An Hour in the Orient. DOROTHY FOREST (Mezzo-Soprano), THE WIRELESS ORCHESTRA.

BIRMINGHAM, 8.0.—Sea Music. THE STATION ORCHESTRA, JAMES HOWELL (Bass), HERBERT ALDRIDGE (Entertainer).

9.0.—Humour and Melody. HERBERT ALDRIDGE (Entertainer), ALICE MOXON (Soprano).

BOURNEMOUTH, 8.0.—"Just One Thing After Another." EVELYN FRYER (Contralto), ISABEL MURRAY (Entertainer), FELIX BAKER (Tenor), ERNEST EADY (Baritone), BARRETT CLIFTON (Entertainer at the Piano), N. RALSTON ENSOR (Entertainer), H. J. SWERDING (Banjo), ETHEL SMITH (Concertina), THE WIRELESS ORCHESTRA.

BELFAST, 7.30.—Concert in aid of the ORCHESTRAL PLAYERS' BENEVOLENT FUND. THE AUGMENTED STATION ORCHESTRA, DAISY KENNEDY (Solo Violin), ANDREW SHANKS (Baritone).

CARDIFF, 8.0.—"It's All Wrong." A Musical Melodramatic Mixture. Conducted by JOHN HESKET.

GLASGOW, 8.0.—Musical Comedy Selections. HERBERT CAVEN (Tenor), JANET JOYE (Entertainer), THE STATION ORCHESTRA.

MANCHESTER, 8.0.—Instrumental and Vocal Hour. CHARLES KELLY (Solo Pianoforte), DALE SMITH (Baritone).

NEWCASTLE, 8.0.—Popular Classics by THE STATION ORCHESTRA. F. KEMP JORDAN (Baritone), G. T. EDMUNDSON (Tyne-side Entertainer).

9.15.—Dance Music. TILLEY'S DANCE BAND relayed from the Grand Assembly Rooms.

2LO
365 M.

LONDON PROGRAMMES.

(Continued from the previous page.)

A VARIETY PROGRAMME

Delayed In The
Morning
2LO 365 M.

Carries on in the Afternoon

11.30 A.M. —

12.30 P.M. —

Song at the Piano

TODAY'S TROUBLES

Monologues and Song

LADY'S NIGHT

(Soprano)

ALICE CHRISTIE'S

(French Comedies)

"LISTENING TIME"

Fourth Edition

A New Radio Revue

Musical Numbers by various com-
posers

Under the direction of

JAMES EASTER

(Last Broadcast)

ALICE CHRISTIE

MAUDIE VERA

ALICE CHRISTIE

ALMA VANCE

ARTHUR BRANDRETH

ARTHUR EASTER

OLIVE KILGOUR

and the

NEW RADIO CHORUS.

Delayed from the Grand
Galleries11.30 TIME SIGNAL FROM GREENWICH II
WEATHER FORECAST AND 2X
GENERAL NEWS BULLETIN
Local Talk

Local News

DANCE MUSIC

THE SAVOY ORCHESTRA

THE SAVOY HAVANA BAND

THE SAVOY TANGO BAND

Delayed from the Savoy Hotel

1.30 Close down

LONDON NEWS.

Sunday, April 11th.

DR. CHARLES BURNLEY the bicentenary of whose death is being celebrated this year, was one of the foremost musicians of his day, though his musical achievements are usually overshadowed by the wider interest of his "Musical Tour" through Europe, which he immortalized in his "Musical Tour." He was an organist and a composer, and wrote what are believed by many to be the best works of their kind in a volume of four duets for the same harpsichord or piano-forte, although sets for two instruments were far more common. For many years Dr. Burnley lived in St. Martin's Street, Leicester Square, in a house once the residence of Newton and still standing, but in 1782, on being appointed

Organist of St. Martin's College, he moved to that building where he lived for the rest of his life. He died there on April 12th, 1811, at the age of eighty, and, seeing the fourth generation of his descendants and his grave in the church of St. Martin's, he said, "We

will tell the following paragraph

in relation to the book of his which are titled "St. Martin's Church, 1811."

That great and varied effects may be produced in Duets upon Two keyed instruments, has been proved by several sets of Duets, some of which have been published in Germany; but the inconveniences of having two Harpsichords, or two Piano Fortes, in the same room, and the short time they remain exactly in time together, have prevented frequent trials. Even the cultivation of this species of music, notwithstanding all the inconveniences which, in other respects, it offers to musical students, the playing of Duets by two persons upon One Instrument is, however, not easily with nearly a dozen sets of Duets in the course of a year, in a room, or of frequent or double tuning, and so extensive as the compass of keyed instruments, that the most full and elaborate composition must, if played by one person, leave many parts of the scale unemployed, which, perhaps, first suggested the idea of applying Pedals to the Organ. And though, at first, the mere approach of the hands of the different performers may seem awkward and embarrassing,

the use and contrivance with respect to the number of playing them and the state of fingers, will soon remove that difficulty.

Two sets of Duets

when there are two students upon the same keyed-instrument, in one house, they are in each other's way; however, by compositions of the following kind, they become reciprocally useful, and necessary companions in their mutual exercises."

The forty-seventh of these Duets will be played on Sunday afternoon, by Miss Dorothy Folkard and Miss Muriel Warne, and parts of the Burney bicentenary ceremony of commemoration will be relayed from the Royal Hospital, Chelsea, between 3.30 and 4 p.m.

The 7.25 piano recitals this week will be given by Mr. Gordon Bryan, and will consist of the first selection of piano-forte Sonatas by Haydn. These, though simple in construction, have the most ingeniously balanced subjects, and great rhythmic skill. Considering the small range of movements used in Haydn's day, he maintains his tunes with surprising diversity. Most of the Sonatas are in three movements, a few in two, and only one in four. The spirit and vitality of these comparatively short works is most refreshing, and in a few of them, notably Nos. 10 and 25, Haydn seems to foreshadow the greater expressiveness and emotional power to be found in the Sonatas of Beethoven.

5XX

1,600 M.

DAVENTRY PROGRAMMES.

(Transmissions from London and Daventry, except where otherwise shown.)

SUNDAY, April 11th.

10.30 a.m. Time Signal and Weather Forecast

3.20 The BELLS of CHESTER CATHEDRAL

4.30 BICENTENARY COMMEMORATION of the Birth of Dr. CHARLES BURNLEY

The Royal Hospital, Chelsea

4.40 THE BESSES OF THE BARN BAND

4.50 THE KUNINKELIKE

—

EVONNE ARNAUD

on forte and Harpsichord Soloist

DOROTHY FOLKARD and MURIEL WARNE (Pianist)

5.30 Close down

6.30 S.T. Religious Services.

Dexterous Watch Congregational

1.30 Rev. H. M. BICHES

S.B. from Card #

8.00 —ST. MARTIN IN THE FIELDS. S.B. from London

8.05 —The Week's Good Cause. The City of London Hosp is Appeal by the Rt. Hon. J. H. THOMAS M.P.

9.00 WEATHER FORECAST AND NEWS

9.10 (approx.) Shopping Forecast

9.15-11.00 —LIGHT SYMPHONY CONCERT

MONDAY, April 12th.

10.30 a.m. —Time Signal and Weather Forecast

11.01.00 —THE RADIO QUARTET and DORIS GAMBEL (Lily) Soprano PHILIP BERTRAM Tenor HAROLD BOTT (Piano)

11.20 —Programmes S.B. from London

6.30 JACK FRYE'S ORCHESTRA to the Royal Theatre

4.15 P.M. —Regiment, Boys' Life Brigade and Girls' League Bands

7.0 WEATHER FORECAST AND NEWS Mr. DESMOND McCARTHY (Lester Cuthbert)

7.50 HAYDN (Piano Sonatas, 11) arranged by GORDON BRYAN

7.40 Mr. C. J. MCINTYRE & City Band. 1.30 at 10.00 a.m.

8.1 —VAC. TA

8.30 —DER ROSENKAVALIER (Richard Strauss)

The Music of Der Rosenkavalier, specially arranged for the

First Performance of the Film Version at the Trocadero Theatre. Conducted by the Composer

RICHARD STRAUSS.

6.30 WEATHER FORECAST AND NEWS Mr. W. W. WAKEFIELD

10.5 —Programmes S.B. from London

1.0 —A. J. ALAN

1.15 —G. G. T.

1.30 —DANCE MUSIC.

JACK PAYNES HOTEL SWING BAND (at Hotel Carr)

1.45 —OFF MIDNIGHT FOIL, THE SUPER ENTERTAINMENT

New Edition from the Hotel Carr

1.55 —Rhythms in Blue

2.15 —Vivacious D'Ville

Week Beginning April 11th.

Played by
JAY WHIDBEE AND RIS
MIDNIGHT FOIL
OF BEXHILL

12.45 Close down

TUESDAY, April 13th

10.30 a.m. Time Signal and Weather Forecast

11.01.00 —THE RADIO QUARTET and JOSEPHINE PRESTON JOHN (Contralto), LUCAS BASSETT (Tenor), ARTHUR THOMPSON (Violin)

11.20 —Programmes S.B. from London

10.60 —Close down

6.0 THE LONG & RADIOPHONIC BAND

Directed by SIDNEY FIRMAN

7.0 WEATHER FORECAST AND NEWS Mr. STEPHAN French Read

7.25 HAYDN Piano Sonatas, 11 arranged by GORDON BRYAN

7.40 —Mr. R. LE BRETON MARTIN (Contralto) with GORDON BRYAN

(Continued on the next page.)

5XX
1,600M.

DAVENTRY PROGRAMMES.

(Continued from the previous page.)

(Transmissions from London and Daventry, except where otherwise shown.)

8.0 THE BEANO'S CONCERT PARTY

Directed by
ENA GROSSENBALD9.45 From My Window,
PHILIPSON

9.55 JACK SALISBURY

Nocturne in E Flat

Caprice Venitien Kreisler
Capriccio Kreisler
Gypsy Airs Kreisler10.0 THE HOTEL MAJESTIC
CELEBRITY ORCHESTRA.Conductor,
GEOFFREY W. BURTON

Relayed from the Hotel Majestic

St. Anne's-on-the-Sea

Overture, "Morning, Noon and
Night" ... *Supp.*FREDERIC COLLIER
Baritone"Toreador Song" ("Carmen" ... *Br.*

"King Charles" M. T. BURKE

THE ORCHESTRA,
Grand Fantasie, "Moorish
Butterfly" ... *Supp.* *Puccini*

FREDERIC COLLIER

"Four Jolly Sailors" *German*"In Shaded Vale" ... *Wise*

THE ORCHESTRA

"Ave Maria" ... *Rock-Gowned*Three Irish Pictures" ... *Arden*

10.0 WEATHER FORECAST AND NEWS

Plot of Dr. F. TATEV. Mus. Doc.

"Music and the Ordinary Joe

10.25 (appear) Shopping Forecast

10.30 12.0 DANCE MUSIC.

JAY WHITEN AND HIS

MIDNIGHT FOLLIES

ORCHESTRA.

WEDNESDAY, April 14th.

10.30 Time Signal and Weather

11.0 10.—THE RADIO QUARTET

and MEGAN TELLIN (Soprano), HAROLD KIMBER

LEY (Baritone), MARGARET

(Cello)

1.0 11.1 Programme 8.8. from *London*

11.45 ALEX FRYE'S ORCHESTRA

the Radio Theatre

at Horticultural Society

1.0 12.0 THE VARIETY PROGRAMME

M. F. P. S. H. V. S. *News*

floska

7.30 THE BAND OF THE ROYAL

MARINES

7.30 M. W. F. BIELEFELD

Spanish Talk. *S.B. from Manchester*

8.0 THE BAND OF THE ROYAL

MARINES

8.30.—HAYDN (Piano Sonatas), in
interpreted by GORDON
BRYAN

8.30 Topical Talk

9.0 THE LONDON RADIO DANCE

BAND
Directed by SIDNEY FIRMAN

1.0 Syncopated Concert

9.00 WEATHER FORECAST AND NEWS

The Rt. Hon. WILLIAM GRAY

HAM, M.P. The Budget

10.25 (appear) Shopping Forecast

10.30 THE POOR RICH

Stanley Logue

11.0 Close down.

THURSDAY, April 15th.

10.30 a.m.—Time Signal and Weather

Forecast

11.0 10.—THE RADIO QUARTET

and LEVA LEACH (Contralto),

RUDOLF MELE (Tenor),

ANNE GODFREY (Violin)

10.20.—Programme 8.8. from *London*4.0 6.0. *ibid.*

9.0 THE LONDON RADIO DANCE

BAND
Directed by SIDNEY FIRMAN

9.00 Market Prices for Farmers

7.0—WEATHER FORECAST AND NEWS

Sir CECIL LAMPSON, Bart., "Lord

AUBREY

7.25 HAYDN (Piano Sonatas), in

interpreted by GORDON

BRYAN

7.40 Mr. J. H. GREENWOOD

"Song Chants of Old Chelsea

8.1 "THE WEB."

A New Drama in Three Acts by

T. STERLING BOYD

Performed by

THE STATION DRAMATIC

COMPANY
Presented by

VICTOR SMYTHE

Cost

(In the order of their appearance)

Rosie (A Maid) BETTY ELSWORTH

Nancy Holland T. RYL NIXON

(of the Manchester Reporter)

The Rev. TOM VALLEY (The Vicar) TOM WILSON

Mabel Carnegie (Auntie W. G.) HALIDA MITCHELL

Ann Carnegie ALAN C. WATKINSON

Roger Heathcote CHARLES NEWTON

John Officer G. H. GREGORY

Mr. Hudson (Alan's Uncle)

... GEORGE PEE

A Warden HARRY FINK

Sir James BROWN, K.C. (Alan's

Leading Counsel)

D. F. ODELL ROB

Mr. Elbridge ALAN'S Solicitor, W. B. DICKINSON

Mr. Seldon K. C. (Leading Counsel

at the Crown) VICTOR SMYTHE

The Queen LEO PONTING

Mr. Justice Barker (The Judge) E. H. BRIDGESTOCK

Chair of the Assessors FRANK HELDER

Mr. Sample CUNNINGHAM VYNER

Foreman of the Jury J. H. DASK

Overdue and Past Due THE STATION QUARTET

ACT I.—Scene 1. Alan's Carnegie's

cottage in the country on the

evening of June 7th.

Scene 2. Two days later

ACT II.—Scene 1. A room in a

house the following Friday

Scene 2. A Court of Justice

Four days later

Scene 3. The same. Two hours

later

ACT III.—Scene 1. Alan's cottage

Three weeks later—December

Scene 2. The same—A fortnight

later—January

The motive of this problem play

is to show how by some stroke

of misfortune, together with

certain extraordinary circum-

stances, a person may be accused

and convicted of an act of which

he himself may know nothing.

The story is of the present day,

and reaches a strong dramatic

climax in a realistic and dramatic

court. The curtain falls on a happy

ending.

X. B.—A synopsis of the story and

photographs of the cast are

enclosed in a booklet which is

available to all listeners who

send a stamped addressed envelope

(large size), to the Manchester Station

C. B. (Post Office) Manchester.

10.0 WEATHER FORECAST AND NEWS

Lieut. Col. MORTON BIBABAZON

Aeronautic Engineering

10.25 (appear) Shopping Forecast

10.30-12.0 DANCE MUSIC.

NEW RINGERS TORONTO ORCHESTRA

ALFREDO AND HIS BAND

DE LAETRO'S ITALIAN ORCHESTRA, with JOHN REVEL

from New York's Restaurant

Week Beginning

April 11th.

Forests and Fugue in D Major

4.0 6.0. *ibid.*

Antarctic ... Cesare Fratelli

4.0 6.0. *ibid.* Sea Pictures

Alegro Vivace ... Cesare Fratelli

Relaxed from St. Mary le Bow

10.0 12.0 Shopping Forecast

4.0 6.0. *ibid.*

C. ALEX FRYE'S ORCHESTRA

From the Radio Theatre

6.00 A Summary of the Welfare

Papers for the Week

7.0 WEATHER FORECAST AND NEWS

PERCY SCHOLER, B.B.C. Music

1.0 12.0 Shopping Forecast

4.0 6.0. *ibid.*

"La Traviata"

C. B. (Post Office)

From the Choral Gatherings

10.0 WEATHER FORECAST AND NEWS

Mystery of Health Talk by Dr.

ANDREW BALFOUR, L.D.

M.C. (Post Office)

Ladies in Hygiene

10.25 (appear) Shopping Forecast

C. B. 12.0 DANCE MUSIC.

NEW RINGERS TORONTO ORCHESTRA

ALFREDO AND HIS BAND

DE LAETRO'S ITALIAN ORCHESTRA, with JOHN REVEL

from New York's Restaurant

10.0 12.0 Shopping Forecast

4.0 6.0. *ibid.*

SATURDAY, April 17th.

10.30 a.m.—Time Signal and Weather

Forecast

1.0—Time Signal from Greenwich

4.0-7.0—Programme 8.8. from *London*

10.0 WEATHER FORECAST AND NEWS

Sir CECIL LAMPSON, Bart., "Lord

KEWORTHY" ... *ibid.*

Moral Reformation

1.0 12.0 Shopping Forecast

4.0 6.0. *ibid.*

"The Story of the Year"

C. B. (Post Office)

10.0 WEATHER FORECAST AND NEWS

Sir CECIL LAMPSON, Bart., "Lord

KEWORTHY" ... *ibid.*

Moral Reformation

1.0 12.0 Shopping Forecast

4.0 6.0. *ibid.*

"The Story of the Year"

C. B. (Post Office)

10.0 WEATHER FORECAST AND NEWS

Sir CECIL LAMPSON, Bart., "Lord

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Moral Reformation

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Moral Reformation

1.0 12.0 Shopping Forecast

4.0 6.0. *ibid.*

"The Story of the Year"

C. B. (Post Office)

10.0 WEATHER FORECAST AND NEWS

Sir CECIL LAMPSON, Bart., "Lord

KEWORTHY" ... *ibid.*

Moral Reformation

1.0 12.0 Shopping Forecast

386 M.

BOURNEMOUTH PROGRAMMES.

SUNDAY, April 11th.

CONCERT AND ORGAN RECITAL.

Relayed from The New Central Hall.

FREDERICK GANGE Organ. Overture, "Les Gravures" & Pastoral, "In Springtime" (Holt)

FANNIE HOWYER (Contralto) "Arise," Elijah" (Eliah) & Air "O Rest in Mendesabu" (the Land)

ROWLAND MOODY (Tenor) "Lord, Kindly Light" (D. Pugh & -)

FREDERICK GANGE Air "The Better Land" (Linen) & Mrs. ROWLAND MOODY (Elocutionist)

"The High Tide on the Coast o' Lincolnshire" (John Ingelow) & EDWARD TRIPP (Violin) MARGARET TRIPP (A. J. Scott)

"A Voice of Aloud" (John T. M. Mount Pleasant) COUNCIL SCHOOL BOYS CHOIR (John)

FREDERICK PERMAIN "Easter Day" (John P. Bridgeman) "At Eventide I See the Light" (John Ingelow)

"Easter Day" (John P. Bridgeman) FANNIE HOWYER "Softly Awakes My Heart" (Social Series)

"Londonderry" Air "Break Me Cold Metal" (John Monk Golding) EDWARD G. GANGE "March Major" (Hannard)

"Edward Tripp" (Deborah Renshaw) ROWLAND MOODY "W. R. Lloyd" (Rowland Moody)

"Thoughts Pending Hence" (Julian) THE CHOIR (Martin Sharp)

"Drake a Drum" (George Taylor) FREDERICK GANGE "Air, O Star of Eve" (W. H. Wimpey)

"Air, Please Come" (John Ingelow) "Rook and Nightingale" (John Ingelow) "Maidens" (John Ingelow)

8.00—Programme S.B. from London 10.00—Weather Forecast and News Local News

11.00—LIGHT SYMPHONY (John Bryton) S.B. from London 11.00—Close down

MONDAY, April 12th.

3.45—"Famous Short Stories Re-told," by Dr. A. (Dempsey) Buckett M.A., LL.D.

4.00—The Wireless Orchestra, conducted by Reginald S. Morris Arthur England (Baron-Bassoon)

5.15—FOR THE CHILDREN

6.00—Programme S.B. from London 6.00—"Death is Fair, Not Sure" by Mr. DENMOND MACARTHY S.B. from London

7.00—HAYDN, interpreted by GORDON BRYAN S.B. from London

7.00—SIR C. T. BROADBRETT S.P. from London

8.00 VARIETY S.B. from London 8.30 POETRY READING S.B. from London

7.45 "DER ROSENKAVALIER" (Richard Strauss)

"Liebestraum" (Der Rosenkavalier) specially arranged for the 100th Anniversary of the First Season at the Teatro alla Scala, conducted by the Composer

Richard Strauss.

S.B. from London

10.30 WEATHER FORECAST AND NEWS Mr. W. W. WAKEMAN S.B. from London Local News

11.00—A. J. ARANS S.B. from London

11.10 TRANSATLANTIC

S.B. from London

PILBRAKE'S JAZZ

Relayed from the Royal Society Hall and Southampton Hospital Extension Fund Ball, to board the White Star Liner "R.M.S. MAJESTIC" in Southampton Docks

3.00—Close down

TUESDAY, April 13th.

2.45—An Afternoon Paper

4.00—Orchestra, relayed from the Electric Theatre, Musical Director, G. C. Ross

4.15 Musical Interlude

4.30—FOR THE CHILDREN

5.00—Programme S.B. from London

6.00—"For Fathers" (John Ingelow) "Cattle," by Mr. Sydney Clarke

6.15—Programme S.B. from London

7.00 "We're Off Again" by Mr. M. STEPHAN S.B. from London

7.15 HAYDN, interpreted by JOHN BRYAN S.B. from London

7.45 Mr. E. LEWINGTON MARTIN S.B. from London

8.00 OPERATIC AND

SINGING

THE STATION SYMPHONY

ORCHESTRA

Conductor, L.

Capt. W. A. FEATHERSTONE

Conductor, R. Williams, N.

8.10 JOSEPH FARRINGTON

Baritone

(With ORCHESTRA)

Largo al Factotum" ("Il Barbiere di Siviglia") Rossini

8.15 VIVIENNE CHATTERTON

Soprano

Mrs. CONSTANCE WILLIS

(Contralto)

Duet, from "Madame Butterfly"

Puccini

8.20 REGINALD RENISON

Pianist

Impromptu (Op. 142, No. 2)

Schubert

"Hark, Back the Lark"

Schubert

Andante and Rondo Capriccioso (Op. 141) Mendelssohn

8.25 VIVIENNE CHATTERTON

(With ORCHESTRA)

"Bath Bath" ("Don Giovanni")

Mozart

8.30 CONSTANCE WILLIS and

JOSEPH FARRINGTON

"I Have Come From the

Valley" ("Samson and

Delilah") (Samuel Coleridge-Taylor)

8.40 THE ORCHESTRA

"The Brush Patrol" (Arch

Spud)

"The Woe Ma

Duke

6BM
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BOURNEMOUTH PROGRAMMES.

(Continued from the previous page.)

8.15. **Modern Spanish Music.**
WILLIAM PRIMROSE
Solo Violin
"Suite Populaire Espagnole"
De Fatta

RAE ROBERTSON
Solo Pianoforte

"Tango" Spanish Dance

Dance Reliefs from the Ballet, "El Amor Brujo" (Love the Wizard) De Falla

8.19. **WILLIAM PRIMROSE** and ODE HESTRA
Concerto for Violin and Orchestra (No. 1 in B Flat) Mozart

9.5. **RAE ROBERTSON** and ODE HESTRA
Piano Concerto No. 3 in F Flat ("The Emperor") Beethoven

9.16. **WILLIAM PRIMROSE** and RAE ROBERTSON
Sonata for Violin and Piano in D Brahms

10.6.—WEATHER FORECAST AND NEWS
Ministry of Health Talk by Dr. ANDREW BALFOUR, L.R.C.P. & C.M.G. S.B. from London.

11.0.—**DANCE MUSIC.**
NEW PRINCE'S DANCE
DANSE S.B. from London.

11.0.—Close down.

SATURDAY, April 17th.

3.45.—Gardening Talk by Mr. George Dance, F.R.H.S.

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PLYMOUTH PROGRAMMES.

SUNDAY, April 11th.
8.30-8.50. Programmes S.B. from 8.0-11.0. London.

MONDAY, April 12th.
11.0-12.0.—George East and his Quartet relayed from Popham's Restaurant.

3.30. Children's Letters.

4.0. Mr. A. L. Strachan, "Macquarie and the Convict Settlement of Australia."

4.15. **Tea-time Music.**
The Royal Hotel Trio: Musical Director, Albert Fullbrook.

5.15. Children's Letters.

6.20. **FOR THE CHILDREN**

6.0.—THE STATION SYNCOPATED TRIO

6.30. Programmes S.B. from London.

7.40.—Mr. P. J. DART, "Tennis Topics" (2).

8.11. Programme S.B. from London.

TUESDAY, April 13th.
11.0-12.0.—George East and his Quartet relayed from Popham's Restaurant.

2.30.—Orchestra relayed from Pop's Restaurant.

4.0. Mr. Horace W. Birkle, F.R.S.A., "A View of Dartmoor Towns and Place Names, with their Meanings."

4.15. **Tea-time Music.**
The Royal Hotel Trio: Musical Director, Albert Fullbrook.

5.15. Children's Letters.

5.20. **FOR THE CHILDREN**

6.0.—Boy Scouts' Bulletin.

6.15.—Musical Intermission
8.0-12.0. Programmes S.B. from London.

WEDNESDAY, April 14th.
11.0-12.0.—George East and his Quartet relayed from Popham's Restaurant.

3.30.—Orchestra relayed from Popham's Restaurant.

4.0.—Afternoon Topics.

4.15. **Tea-time Music.**
The Royal Hotel Trio: Musical Director, Albert Fullbrook.

5.15. Children's Letters.

5.30. **FOR THE CHILDREN**

6.0.—REGINALD NEWCOMBE (Baritone).

6.30.—Programme S.B. from London.

7.40.—Mr. F. L. R. N. RAMBELL, "Alexander Serianni—Musician and Myself."

8.0. Songs in William Shakespeare's

Illustrated by
REGINALD WADDY
Supported by
MARY ROSE (Contralto),
TOM BRAND (Bass),
and TWO BOY TRIOLETS.

8.45. **VARIETY.**
GEORGE EAST (Solo Violin)
Nocturne, Op. 9, No. 2
"Piano and Rhapsody" (Pianoforte & Rhapsody)

AUGUSTA PADDON (Contralto)
"Down Manxfolk Way" (H. Collier & Inn)

4.0. **DANCE MUSIC.**
THE ROYAL BATH HOTEL
DANCE BAND
Relayed from the King's Hotel
Music Director, ALIX WAINWRIGHT

6.15.—**FOR THE CHILDREN**

6.0.—Musical Intermission

7.0.—WEATHER FORECAST AND NEWS
Commander The Hon. J. M. KENWORTHY, M.P., "From London"

7.15. **ROYAL BATH HOTEL** by GORDON BRYAN, S.B. f. "F. do."

7.40. "An Odyssey of the Arts" by Brig.-Gen. H. H. AUSTIN, B.C.M., D.S.O.

8.0. "JUST ONE THING AFTER ANOTHER" THE WIRELESS ORCHESTRA "The Banner of Victory"

8.15. N. RAINFORD ENSEMBLE "Nicholas Knox of Nottingham" (Tales)

8.10. **BARRETT CLIFTON** (Entertainer at the Piano) Folk Songs Herbert Jenkins

8.20. H. J. SHERRING (Bass) "The Shaggy Trombone" Dean Take Your Pipe "In Spite" "Pro Patria" "A Mixed Chorus" "Fooling the Experts" (Tales)

8.30. ISABEL MURRAY (Entertainer) "Nini, Ninette, Ninon" (Tales)

8.45. "Sweethearts" (Heather) "Sweethearts" (Hazel Dunn)

9.0. **FELIX BAKER** (Tenor) The Carmen ("Songs of Home" "Syria") Osarina Mine (Easthope Martin) EVELYN FRYER (Contralto) I Looked Into Your Garden Haydn Wood At Dawning" (Cuban) THE ORCHESTRA I Heald Salad" (S. Johnson) ERNEST EADY (Baritone) The Floral Dances" (K. Moss) Three Jolly Trawlers" (L. Bow) TELL SMITH (Entertainer) March of the Men of Harlech (and Variations) Haydn Miller N. RAINFORD ENSEMBLE Empress Agatha in Turkey E. FOX BYRNE (Pianist) I Sing for Scotland (Annie Moore, My Girl) ISAAC MURRAY Von Munte Notes" (Tales by a French Maestro) Mrs. Alfred Bradshaw THE ORCHESTRA (Various) (S. Johnson & S. Johnson) ETHEL SMITH (Entertainer) Selections from Donizetti's Opera "The Daughter of the Regiment" arr. Richard Huggett EVELYN FRYER The Fairy Pipes" (H. Brewster) Just Because the Violin (A. H. Ross) THE ORCHESTRA Selection, "Lunar Time" Schubert Collection

Week Beginning April 11th.

9.40. **ERNEST EADY** "Boat & Courtship" (L. Johnson) A Frivolous Ballad David Slater

9.45. **BARRETT CLIFTON** "My Idea of a Girl" (S. Johnson) "I Was Looking Back to See" (Cuban)

9.50. **THE ORCHESTRA** (Various) "Nights of Gladness" (J. Johnson)

10.0.—WEATHER FORECAST AND NEWS Sports Talk. S.B. from London Local News.

10.30. **DANCE MUSIC.** THE BAVOY BANDS (S. B. from London)

12.0.—Close down.

BOURNEMOUTH

In view of the success of the Outside Broadcast recently relayed from the New Central Hall, Southampton, a similar arrangement will be taken on Sunday afternoons, April 11.

Tuesday night's programme will feature Miss Vivienne Chatterton (soprano), Miss Constance Willis (contralto), and Mr. Joseph Farrington (bass-baritone). Miss Constance Willis is well known in B.N.O.C. circles. She was trained, in early days, by Mr. John Riddings. Mr. Joseph Farrington's rise to eminence is traceable to success in choral work as soloist at King's College, Cambridge. On this Sunday evening, listeners will again have the pleasure of hearing Mr. Reginald Renison.

Week Beginning April 11th.

6.30-12.0. Programmes S.B. from London.

6.0. **FRIDAY, April 16th.**
Talks to Schools: Dr. W. R. G. Atkins (of The Marine Biological Laboratory, Plymouth), "The Colours of Plants," Dr. Harold L. Lake, "The Coast Curves of Men."

4.0. Afternoon Topics.

4.15. **Tea-time Music.**
The Royal Hotel Trio: Musical Director, Albert Fullbrook

5.15. Children's Letters.

5.20. **FOR THE CHILDREN**

6.0.—THE STATION SYNCOPATED TRIO

8.10.—Programme S.B. from London.

7.40. Mr. H. J. DRAPER, "Impressions of Sweden."

8.0-11.0. Programmes S.B. from London.

SATURDAY, April 17th.

11.0-12.0.—George East and his Quartet relayed from Popham's Restaurant.

3.0.—Gramophone Recital.

4.0.—Afternoon Topics.

4.15. **Tea-time Music.**
The Royal Hotel Trio: Musical Director, Albert Fullbrook

5.15. Children's Letters.

5.20. **FOR THE CHILDREN**

6.0.—THE MICROGNOMES

6.30-12.0. Programmes S.B. from London.

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SUNDAY, April 11th.

CHARLES BURNETT, B.I.
EN VENIRE COMM. MORA
TION, S.B. from London
RECITAL

DALE SMITH (Baritone) and
CHARLES KELLY
Soprano
PIANOFORTE RECITAL
"Prelude" Mortify Us by
Thy Goodness
Bach, arr. Raminet
Gounod, arr. Gounod
Gounod, arr. Gounod-Brunius
Purcell, arr. Purcell

Curse of Songs from Tannhäuser
Maud ... Arthur Stannard
I Hate the Dreadful H...
A Voice by the Cedar Tree
She Came to the Village Church
O Let the Solid Ge... and
Birds in the High H... Garden
Happy Day
PIANOFORTE RECITAL
Rebels with a Cause ...
Bachada in G Major, Op. 23
SONGS
Curse of Songs from Tannhäuser
Maud ... Arthur Stannard
I Have Left Her Home
I ... Into the Garden, Maud
The ... It was Maud
Dead, Long Dead
O That There's Possible
My Life has Crept so Long
Folk Song, arr. S.B.

Religious Service.

Rev. H. J. H. H.
Ebenezer Welsh Congregation

Preacher Rev. H. M. BURGESS
3.30 SACKVILLE AVENUE CON
GREGATIONAL CHURCH
CLOTHES

Hymn, "All People That On
Earth Do Dwell
A Short Reading from the Scripture
Anthem: "The Radiant Morn
of Light"

The Rev. THOMAS LEWIS
Religious Service

Hymn, "Whom Oceans Part
O Lord Unto" (Rev. E. Lewis)

4.15 The Work a Good Cause: The
City of London Hospital
Appeal by the Rt. Hon. J. H.
THOMAS, M.P. S.B. from
London

4.30 Weather Forecast and News
Local News

5.10 LIGHT SYMPHONY CON
CERT S.B. from London

5.30 "THE SILENT FELLOW"
SAIP

11.30 Close down.

MONDAY, April 12th.

9.30 I. Lubiane Mme from
Cox's Cafe

2.30 Organ Recital, relayed from the
Capitol Cinema

An Afternoon Concert,
THE STATION ORCHESTRA
Conductor,
WARWICK BRAITHWAITE
ERNEST G. THOMAS
(Baritone).

CARDIFF PROGRAMMES.

1.45 CARDIFF FIVE O'CLOCK

"Art of the Short Story"
Pianoforte Recital
FOR THE CHILDREN

5.10 The Letter Box
6.15 For Young Adventurers "Black
Rat, the Renegade," told by
Mr. L. W. King

6.15 Programme S.B. from London
6.45 Mr. MR HARRY WEST "The
Bilingual Problem" The S.
West

MUSIC—MARTIAL AND

10. THE BLESSING OF THE BABY

Conductor, HARRY BARLOW
March, "Wing and a Prayer"
Overture, "Kings" Harold

11. MR. ERBERT CAVE (Tenor)
"Was Do You Call Me?"

12. S. N. M. "Happy
Easter"

13. R. H. PHILIPS (Entertainer)
Musical Sketch, "My Master

14. THE BAND
Cornet Solo, Dot and Carr
Selection, "Le Prophète"

MAYERHEIM
15. MARY S. STILES (Soprano)
Songs with Harp
Here in the Quiet Hours
Angels Guard Thee
Let Because the Voice

16. THE BAND
Air Varied, "The Pilgrim's
Hope" ... Ball
Minuet, from "Sunset" Handel
Fantasy on Welsh Songs Godfrey

17. P. O. T. T. READING S.B.

from London

18. "DER ROSENKÄVALIER"

Richard Strauss
The Music of "Der Rosenkäv
aler" specially arranged
for the First Performance of the
Film Version at the Trocadero

19. Conducted by the Composer
Richard Strauss
S.B. from London

19.30 WEATHER FORECAST AND

NEWS

Mr. W. W. WAK FIELD
S.B. from London

Local News

20.—A. J. ALAN S.B. from

London

11.30 Close down.

TUESDAY, April 13th.

3.0 A Short Concert of New Gram
ophone Records

4.15 The Station Trio: Frank
Thomas (Violin), Frank Whitwell
(Violin), Vera McCon
Thomas (Pianoforte)

4.30 Tea-time Music
from the Carlton Restaurant

4.45 Mr. F. J. Hartree "Mary
Howitt and Wales."

5.0 THAT ME MUSIC from the
Carlton Restaurant

5.15 FOR THE CHILDREN
The Letter Box

5.30 "A Short Concert of Music
from Handel Go Round" (P.
By Mr. Michael Butterfield)

6.15 THE BAND

THE LONDON BAND
S.B. from London

7.0 WEATHER FORECAST AND NEWS
M. STEPHAN S.B. from London

HAYDN (Piano Sonatas) inter
preted by GORDON BRYAN
S.B. from London

7.10 MR. LE BASTON MARTIN
S.B. from London

8.0 Programme S.B. from London

8.1 WEATHER FORECAST AND NEWS
Prof. D. F. TOVEY "M is Doe
Mama and the Old Navy Lin
tener" S.B. from Edinburgh

Local News

DANCE MUSIC

JAY WHIDDEN AND HIS
MIDNIGHT FOOLIES
ROBERTINA

S.B. from London

9.0 Close down

WEDNESDAY, April 14th.

10.0 Lunch time Music from
London

10.45 Folk Song and an Orchestra
played from the Capitol
Cafe

11.0 CARDIFF BAND S.B.
from London

12.0 "Der Rosenkäv
aler" Overture

13.0 FOR THE CHILDREN
The Letter Box

Dance Music
ALEX FRAYRS
DANCE ORCHESTRA

S.B. from London

14.0 Local Horticultural Society
Talk S.B. from London

WEATHER FORECAST AND NEWS
Mr. E. P. S. HAYNES S.B. from
London

15.0 H. HYND OF THE ROYAL
MARINES S.B. from London

MUSSES' MEDLEY

16.0 THE STATION ORCHESTRA
Conductor
WARWICK BRAITHWAITE

Overture "A Faust's Formal
Fete"

17.0 HAROLD KIMBLETT
Baritone

A Song of Seydlitz
H. Lane Wilson
S. N. More, Ladies'

W. A. Aiken
Morning Chime "Z. German

18.0 KATHIE GOLDSMITH (Violin
Pianoforte) "..... Marchant
in Greenwich Park" Moffat

19.0 THE STATION ORCHESTRA

Selection "Manon" Mairi's
Piano Solo

20.0 KATHIE GOLDSMITH and
IVOR MADDOX "The Man on the Beach" A. S. S.

21.0 THE STATION ORCHESTRA
Conductor

HAROLD KIMBLETT
Duet I Were Sixty
Lewi Johnson

22.0 Who Brings Extra Guests
Walter Hedges

23.0 Antees Hutton
KATHIE GOLDSMITH
Gladie Song P. Carpenter
and S. S. Stanford

Week Beginning
April 11th.

1.0 THE ORCHESTRA
S. B. San Fox
D. Jones

2.0 KATE SAWLE and
IVOR MADDOX
"Fresh Haddock"
An Stephenson

"Blood and Poetry"
Mr. M. M.

3.0 THE ORCHESTRA
In progress "Dance des Fol
lets" V. M. M.

4.0 WEATHER FORECAST AND NEWS
The Rt. Hon. WILLIAM GRA
HAM, M.P. S.B. from London
Local News

5.0 THE POOR RICH S.B. from
London

11.0 Close down

THURSDAY, April 15th.

1.0 THE STATION ORCHESTRA
Conductor

2.0 WARWICK BRAITHWAITE
MABEL JAMES (Vocals)

3.0 CARDIFF BAND S.B.
from London

4.0 "Der Rosenkäv
aler" Mr. Richard
Trotter F.R.H.S. (Horn
player)

5.0 Pianoforte Recital

6.0 FOR THE CHILDREN

7.0 The Letter Box
Dance Music

THE LONDON RADIO
DANCE BAND
S.B. from London

8.0 Market Prices for Farmers
S.B. from London

9.0 WEATHER FORECAST AND NEWS
Sir CURTIS LAMPSON, Bart.
S.B. from London

10.0 HAYDN (Piano Sonatas) inter
preted by GORDON BRYAN
S.B. from London

11.0 Station Topics by the STATION
DIRECTOR

ENGLISH SONG,
ON ITS VOYAGE THROU
THE AIRS
With Orchestral Interludes

12.0 THE STATION ORCHESTRA
Conductor
WARWICK BRAITHWAITE

Selection, "The Beggar's Opera"
F. J.

13.—The Lutenists A Golden
Era

THE STATION CHORI
S. Fox, I. S. (Part Songs)

14.—I. S. (Part Songs)
S. Fox, I. S. (Part Songs)

MARGARET WILKINSON
(Soprano)

"Her Rosy Cheeks" (With String
Quartet) A. Keel

"Compton, arr. P. Keel
"When I Love You" arr. P. Keel

"I Want You" arr. P. Keel
"I'm a Little Teapot" arr. P. Keel
"William Tell" arr. P. Keel
"Sweet Nymph, arr. P. Keel
"The Lover", Thomas M. arr. P. Keel

(Continued on the next page)

5WA
353 M.

CARDIFF PROGRAMMES.

(Continued from the previous page.)

8-2 THE ORCHESTRA
Fantasia, No. 1, for Strings
If Abram Byrd

II Purcell An Early Master.
1658-1695.)

HM LLEWEN CAERLEON

“ * Never, in a After Flow
The Welcome Song
(With Bocconcini for Strings and
Chorus)

LYN EASTMAN

“ * The Miller and His
Man ” —
MARGARET WILKINSON
“ O Let Me Weep.”

6-15. THE ORCHESTRA
Overture, “ The Miller and His
Man ” — Bishop

III.—Through the 18th Century
MARGARET WILKINSON.
“ Woodcutter Pied ”
“ * ” — Bishop

LYN EASTMAN.

“ The Frenchman ”
“ * ” — Bishop

The Death of Nelson
“ * ” — Bishop — 1778-1813

• FAUST ANDES HOUR
and CHORUS

“ The Barber of Seville ” — Dr. Treg
WILLIAM LEWIS

“ The Beggar ”
Dibdin — 1745-1814

“ The Bay of Biscay ”
John Day — 1703-1824

BLODWEN CAERLEON

“ The Bells of Aberdovey ”
Dibdin

“ Home, Sweet Home ”
Sir H. Bishop — 1790-1855

9-5 THE ORCHESTRA
“ Country Dance ” — Corson

5SX
192M.

SWANSEA PROGRAMMES.

SUNDAY, April 11th.			
3.20	4.0.	Programmes	S.B. from London
4.0	5.	Gramophone	S.B. from London
	"	"	"
4.0	5.	Frog-music	S.B. from London
ST. MARY'S PARISH CHURCH.			
8.0.		THE BIBLE.	Friday
		A SIMPLE SERVICE.	Address by the
		Rev F. G. Hastings (St. Helen's	Baptist Church).
		CHANTRY MUSIC.	
8.05	11.0.	Programmes	S.B. from London
11.15	12.0.	THE SILENT FILM SHOWSHIP	S.B. from Cardiff
MONDAY, April 12th.			
1.0	The Castle Cinema Orchestra	with	Music relayed from the Castle Cinema
2.0	Mr. G. J. T. Tuck		
2.45	3.15	THE CHILDREN	
3.50	—	The Poet Bear	
4.0	5.00	Musical Interludes	
4.0	—	Programmes	S.B. from London
7.10	Mr.	Mr. H. A. E. WENT.	
		The Bi-lingual Problem—The	
		Reformation.	S.B. from Cardiff
		3.00	Programmes
		"	S.B. from London
TUESDAY, April 13th.			
11.30	12.30	A Recital of Gramophone Records.	
4.0	—	The Castle Cinema Orchestra	
		and Organ music, relayed from the Castle Cinema.	
4.30	—	The Station Two.	

5.—FOR THE CHILDREN
 9.—The Post Bag
 —Musical Interlude.
 D 12.0.—Programme S.B. from London.

WEDNESDAY, April 14th.

9.—The Castle Cinema Orchestra and Organ Music, relayed from the Castle Cinema

5.—A Concert of Children's Recordings.
 —Afternoon Topics.

5.—FOR THE CHILDREN
 9.—The Post Bag
 Musical Interlude

6.—West Wales Boy Scouts Bulletin and News.

9.—Programme S.B. from London.

A LOCAL PRIZE BAND.
THE YSTALYFERA PRIZE BAND

Conductor, JOHN HOPKINS
 Queen's Ave., Margam, Neath, Glam.

Sig. 1. *Supp.*
 Comet Band, "Besses o' th' Barn" *Clarice*

LILLIAN MORGAN
 (Mezzo-Soprano)
 The Reason" *Del Rego*
 A Song of Love and June" *De Fonda*

Five Little Piggies" *Anthony*

THE BAND

Conductor, SIR E. JONES
 Solo on, Memories of Wagner *Baritone & Bass*

RHYS WILLIAMS (Baritone)
 "Lighterman Tom" *Soprano*

Week Beginning
April 11th.

Programme S.B. from London
West End Entertainments
Conductor the Hon. J. B.
KENWORTHY, M.P.
from London
HAYDN (Piano Sonatas) interpreted by GORDON BRYAN
S.B. from London
Capt. A. S. BURGE, "Rock
Gate"
IT'S ALL WRONG.
A Musical Melodramatic Extravaganza
Conducted by
JOHN HENRY.
London
JOHN BERRY and BLOSSOM
Various Jumps
A Possum
A Rope
A Dugout
Mad Picture
"LISTENING TIME"
to follow
Musical Numbers by Various
Composers.
Under the Direction of
JAMES LESTER.
Cast includes
ALBERT LE FRE,
MAUDIE VERA
ARTHUR J. DENTON,
ALICE VANCE
ARTHUR GRANT
BERTA MUSSELL,
OLIVE KILGOUR and
etc.
NEW RADIO CHORUS
0. WEATHER FORECAST AND NEWS
Sports Talk S.B. from London
Local News.
30 DANCE MUSIC.
The SAVOY BANDS.
S.B. from London.
0.—Close Down.

Week Beginning
April 11th.

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378M.

MANCHESTER PROGRAMMES.

SUNDAY, April 11th.

1.30 Chester Cathedral
THE BELLS
EVENSONG

4.40-6.0. CHAMBER MUSIC.
EDWARD LEE, PIANO
(Pianoforte) and
JOHN BARBIROLI, VIOLIN
Sonata for Piano and Violin
Sonata in D Major
Sonata in C Major
Chorale, "Mortify Us By Thy
Goodness" ... Bach Rummell
Sonata in F Major
Sonata in E Major
EDWARD ROSS (Baritone)
Lieder and Arias ... Hermann
Lieder and Song ... Tenor and
Piano ... K. K. K.

JOHN BARBIROLI
"Après un Rêve" ... Piano
Spanish Serenade ... Poppet
Air ... Poppet
Scherzo ... Von Weisse

BERNARD ROSS
"M. H. P." ... Isobel Ashford
"The Boy from Ballygroom" ... Alfred M. Hale

"Young District" ... Brinsford
THELMA BARTON

JOHN BARBIROLI
Sonata for Piano and Cello in B
Brinsford

8.15—ST. MARTIN IN THE
FIELD. S.B. from London
1. The Week's Good News
WEATHER FORECAST AND NEWS
Local News

11. SYMPHONY CONCERT. S.B. from London

MONDAY, April 12th.

7.45 Orchestral Music relayed from
the Piccadilly Picture Theatre

8.15—V. S. Lieder
Window Box Gaieties

9.15 Tea-time Music.
ORCHESTRAL MUSIC
relayed from the
Piccadilly Picture Theatre

9.30—Clare Alexander (Lutinette)

10.30—FOR THE CHILDREN
The Majestic "CELEBRITY"
Orchestra: Musical Director
Gerald W. Bright. Relayed from
the Hotel Majestic, St. Anne's-on-the-Sea

10. "Programme S.B. from London"

10. Mr H P KENNEDY: "Tenors
for the Beginner" (II)

10. VARIETY. S.B. from London.

11.30—POETRY READING. S.B.
from London.

8.15—"DER ROSENKAVALIER"
(Richard Strauss)
The Music of "Der Rosenkavalier"
specially arranged for the
First Performance of the Film
Version at the Tivoli Theatre
Conducted by the Composer
S.B. from London

11.30—WEATHER FORECAST AND NEWS
Mr W W WAKEFIELD. S.B.
from London. Local News

11.30—A. J. ALAN. S.B. from
London

11.30—Close down.

TUESDAY, April 13th.

2. THE DAY MIDDAY
SOCIETY'S Concert, relayed
from the Houndsorth Hall.
Winfred Brown (Pianoforte)

3.45—Auto Piano Relayed by J. J. J.

Meadows.

4.00—Afternoon Topics.

4.15—Tea-time Music.

THE STATION QUARTET
B. V. DUNN IN MANTON
(Baritone)

4.15—FOR THE CHILDREN

The Majestic "CELEBRITY"
Orchestra: Musical Director
Gerald W. Bright. Relayed from
the Hotel Majestic, St. Anne's8.15—WEATHER FORECAST AND NEWS
M. STEPHAN. S.B. from London

4.15—Programme S.B. from London

4.15—AN HOUR OF BAND MUSIC.
THE BISSES O' TH' BARN
BAND

Conductor HARRY BARLOW

March, "Sol. Ser." ... *Meyerbeer*Overture, "The Merry Wives of
Windsor" ... *Shakespeare*Scherzo Solo, "Cleopatra" ... *Borodin*Selection, "The Bohemian Girl"
... *Verdi*Waltz, "Wendische Weise" ... *Grieg*Song for The Grand Duet
... *Verdi*

4.15—PHILEMON. S.B. from London

from the
Hotel Majestic, St. Anne's
8.15—Close down

Relayed to Daventry.

THE STATION

4.15—P. R. VA

ORCHESTRA

Conductor

GERALD W. BRIGHT

Overture, "Morning Noon
and Night" ... *Suppe*

FREDERICK COLLIER

Baritone)

Toreador Song "Les
Aveugles" ... *Bizet*

K. K. K.

M. Valerie White

THE ORCHESTRA

Grand Fandango, "Madame

Butterfly" ... *Puccini*

FREDERICK COLLIER

Four Jolly Sailors

In Sheltered Vale" ... *White*

THE ORCHESTRA

Ave Maria" ... *Bach*"Three Irish Pictures" ... *Anself*10.00—WEATHER FORECAST AND NEWS.
Prof. D. P. TOVEY. Mus. Doc.
S.B. from Edinburgh.

Local News

10.30—DANCE MUSIC.

JAY WHIDDEN AND HIS

MIDNIGHT POLLIES

ORCHESTRA

S.B. from London.

10.30—Close down

WEDNESDAY, April 14th

3.45—Orchestral Music relayed from
the Piccadilly Picture Theatre4.00—Mr W. Bleasdale. Books Through
the Ages—(II) Language and
Writing

Tea-time Music.

OFFICE, 1 ALM

1.30—P. R. VA

Possibly Picture Theatre.

5.00—Cyril Pitten (Entertainer)

5.15—FOR THE CHILDREN

Programme S.B. from London

P. R. VA Horticultural Society

5.15—WEATHER FORECAST AND NEWS

Mr. E. P. B. HAYNES. S.B.

from London

5.30—THE BAND OF THE ROYAL

MARINES. S.B. from London

5.40—Mr. W. F. BLETCHER. Spanish

Talk

5.45—L'ALLEGRO.

THE STATION ORCHESTRA

Conductor

T. H. MORRISON

March, "Here, There and Everywhere"

5.45—P. R. VA

(Bentley Trunk) ... *Spode*

5.45—S. B. from London

In Fragments—Grave and Gay,

"Bells" ... *D. B. Kemp*"Old Woman in a" ... *Graham*Song "Sister" ... *Squires*"Polyglot" ... *R. K. Cave* (Tenor)Dolorous" ... *M. Phillips*

"Through All the Days"

5.45—P. R. VA

Marianne ... *Spode*

THE ORCHESTRA

"The Whistler and His Dog" (By
Request) ... *Pryor*

ROBERT PITTS and

J. LANGTON MARKS

Entertainers

5.45—Their Latest Duet Up-to-date

THE ORCHESTRA

Three Dances ... *Cyril Scott*

JANET JOYE

"Old Chap" ... *Morris Ross*

Impressions of Famous Artists,

HERBERT CAV

"Spanish Rose" ... *Morris*"Climax" ... *German*"Nana" ... *German*

5.45—The Pantomime Bears

MORIS SHAW

THE ORCHESTRA

W. B. HYDE

ROBERT PITTS and

J. LANGTON MARKS

In Duets Tropical and Tropical

THE ORCHESTRA

Selection, "The Cross Girl"

Cyrill and Monkton

10.00—WEATHER FORECAST AND NEWS

Rt. Hon. WILLIAM GRAHAM,

M.P. S.B. from London

Local News

10.30—THE POOR RICH. S.B.

from London

10.00—Close down

THURSDAY, April 15th.

3.00-1.30.—The Station Quartet

4.30—Afternoon Topics.

4.45—Tea-time Music.

J. MEADOWS

Conductor

H. G. PITTS and J. C. COOK

5.15—FOR THE CHILDREN

Programme S.B. from London

WEATHER FORECAST AND NEWS

Sir C. R. LAMSON BUR

S.B. from London

I. M. DUNN, interpreted by GOR

DON BRYAN. S.B. from

London

5.15—M. B. FERD GROVES

Our Friends the Japanese

Week Beginning

April 11th.

8.00—"THE WEB."

A New Drama in Three

Acts

by

T. STYLING BOYD.

Performed by

THE STATION

DRAMATIC COMPANY

Presented by

VICTOR SMYTHIE.

Relayed to Daventry.

Cast

(in the order of their

appearances)

Rosie (A Maid)

BERTIE ELSMORF

Nancy Holland

HYRYL NIXON

(of the Manchester Repre-

atory Theatre)

The Rev. John Valley (The

Vicar)

TOM WILSON

Mabel Carnegie (Alain's

Wife)

HYLDA METCALF

Alan Carnegie

ALAN G. MILLETON

Roger Heathcote

GEORGE NESBITT

Police Officer

GEORGE GRANT

Mr. Huxley (Alain's Junior

Cousin)

GEORGE PINE

A. Weather

HARRY PENNER

Sir James Bunn, K.C.

(Alain's Leading Counsel)

J. V. L. JEFFCO

Mr. Eldridge (Alain's Soli-

citor)

W. E. L. H. BROWN

Mr. Sefton, K.C. (Leading

Counsel for the Crown)

VICTOR SMYTHIE

The Uber LEG PONTING

Mr. Justice Barker (The

Judge)

E. H. BRIDGSTOCK

Clerk of the Assizes

FRANK HELORE

Mr. Simpkin

LUNINGHAM VYNER

Foreman of the Juries

J. H. PARK

Overman and Partner or by

THE STATION

G. ARTHUR

ACT 1. Scene 1. Also Con-

sidered on the evening

of June 2nd.

Scene 2. Two days later

A. T. H. Scene 1. A man

is proven the following

Noctember

Scene 2. A Court of Jus-

tice. Four or five hours

Scene 3. The same. Two

hours later.

ACT III. Scene 1. A man

cottage—Three weeks

to or. Dr. Gower

Scene 2. The same—A

fortnight later—January.

The motive of this problem

play is to show how, by

some stroke of fate, he

is torn together with certain

accused persons.

a person may be accused

and convicted of an act of

which he himself may

know nothing. The story

is of the present day, and

reaches a strong dramatic

climax in a realistic

(Continued on the next page.)

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MANCHESTER PROGRAMMES.

(Continued from the previous page.)

seen in court. The case falls on a happy end.

SATURDAY, April 14th.

10.00—WEATHER FORECAST AND LOCAL NEWS. *Local Co. MOORE BRABAZON* (S.B. from London).

10.30—DANCE MUSIC. *THE SAVOY BANDS* (S.B. from London).

12.00—Close down.

FRIDAY, April 16th.

11.15-2.00—Pianoforte Trio, from the *Three Harpist-hands*.

1.00—String Quartet.

4.00—Mr. Alan Griff, Short Story, *Tea-time Music*.

4.15—Tea-time Music.

4.30—PAUL RYAN (Solo Clarinet) *FOR THE CHILDREN*.

4.45—The Majestic "CELESTE" Orchestra. Musical Director, Gerald W. Bright. Rehearsal at the Hotel Majestic, St. Annes.

5.00—Programme S.B. from London.

5.30—Afternoon Topics.

5.45—A SYMPHONY CONCERT, *Op. ALICE COLE* (S.B. from London).

5.55—STYLIN' IN THE STUDIO (Conductor, T. R. MORRISON).

Overture, "Der Freischütz" Weber.

GLV
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SUNDAY, April 11th.

1.30-4.00—Afternoon Evening from CHESTER CATHEDRAL (S.B. from Manchester).

4.40-5.30—Programme S.B. from London.

MONDAY, April 12th.

11.30-12.30—Midday Concert of *Tea-time Music*.

1.00—Tea-time Music.

3.00—Afternoon Topics Mr. E. Gordon Brown, "English Folk Honour in Story and Proverb," *FOR THE CHILDREN*.

6.00—Light Music.

6.30—Programme S.B. from Manchester.

7.00—Programme S.B. from London.

7.40—Mr. EBNEST EDWARDS ("Bee") Weekly Sports Talk.

8.00-11.30—Programme S.B. from London.

TUESDAY, April 13th.

4.00—Afternoon Topics Talk for Women, by Muriel Levy.

4.15—Tea-time Music.

The Station Pianoforte Quartet and Lillian Gidley, *Mezzo-soprano*.

5.15—FOR THE CHILDREN.

6.00—Light Music.

6.30—Programme S.B. from Manchester.

6.45—A Talk on Moneylending, by Mr. G. S. Schofield Allen, C.B.

ALEXANDER McCREEDIE (Tenor) "Flower Song" ("Carmen") *FOR THE CHILDREN*.

EDWARD ISAACS (Solo Pianoforte) Concerto for Piano and Orchestra in G Major, Op. 22 *Stout S.*

THE ORCHESTRA Full Suite, "Under the Willows" R. A. Wright Six Studies in the Form of a Canon, Op. 31 ... Schumann Orchestrated by R. A. Wright.

ALEXANDER McCREEDIE (Tenor) "Flower Song" *FOR THE CHILDREN*.

EDWARD ISAACS Three Harpist-hands Sonatas

THE ORCHESTRA, Symphony No. 8, in F, Op. 98 *FOR THE CHILDREN*.

Ministry of Health Talk by Dr. ANDREW BALFOUR, I.B. *FOR THE CHILDREN*.

SATURDAY, April 17th.

1.45—Auto-Piano Recital by Madeline Kell.

4.00—"Fashion Speaks Out," by Miss B. C. Gorman.

1.15—*The Dancer* DANCE MUSIC, released from the Piccadilly Picture Theatre Eleanor Blaikie (Contralto) *FOR THE CHILDREN*.

4.30—Boy Scouts' Local News Bulletin.

10.00—WEATHER FORECAST AND NEWS Commander the Hon. J. M. SAVAGE, C.I.Y. M.P. *S.B. from London*.

11.00—HAYDN, Interpreted by GORDON BRYAN *S.B. from London*.

14.00—Mr. F. STACEY LINTOTT Weekly Talk on Sport.

15.00—A VARIETY PROGRAMME *S.B. from London*.

16.00—INSTRUMENTAL AND VOCAL HOUR.

DALE SMITH (Baritone). *FOR THE CHILDREN*.

17.00—W. J. COOK, *London* *FOR THE CHILDREN*.

18.00—W. J. COOK, *London* *FOR THE CHILDREN*.

19.00—W. J. COOK, *London* *FOR THE CHILDREN*.

20.00—CLARLES KELLY (Solo Pianoforte). Study in A Flat, Op. 25, Scherzo in C Sharp Minor.

21.00—DALE SMITH *FOR THE CHILDREN*.

22.00—The Fair *FOR THE CHILDREN*.

23.00—A Song to Esther Shall We Sing *FOR THE CHILDREN*.

LIVERPOOL PROGRAMMES.

7.00-12.00—Programme S.B. from London.

WEDNESDAY, April 14th.

4.00—Afternoon Topics Kate Loved Primrose Day.

4.15—*The Dancer* THE NEW LIVERPOOLIANS' DANCE ORCHESTRA, from the Station Rooms.

5.15—*FOR THE CHILDREN*.

6.00—Light Music.

6.30—L.S.D. Brigade Marching Talk W. R. Sanderson, Capt. 341 Liverpool Co. on "The Community Bible Class."

7.00—Programme S.B. from London.

7.15—Programme S.B. from London.

8.00—REQUEST NIGHT.

HILDA ROBERTS (Soprano) ALICE T. E. BATTEN (Tenor) THE STATION ORCHESTRA Under the Direction of RICHARD K. BROWN The various items in this programme, both vocal and orchestral, will be selected from requests forwarded by our listeners. The full programme will appear in the daily Press.

10.00—Programme S.B. from London.

11.00—Close down.

THURSDAY, April 15th.

4.00—Tea-time Music.

Harold Gee and his Orchestra, from the Trocadero Cinema.

5.00—Afternoon Topics. *FOR THE CHILDREN*.

6.00—Light Music.

6.30—Programme S.B. from London.

6.45—A Talk on Moneylending, by Mr. G. S. Schofield Allen, C.B.

7.00—Afternoon Topics Talk for Women, by Muriel Levy.

7.15—Tea-time Music.

The Station Pianoforte Quartet and Lillian Gidley, *Mezzo-soprano*.

8.00—FOR THE CHILDREN.

8.15—Tea-time Music.

9.00—FOR THE CHILDREN.

10.00—Tea-time Music.

11.00—Tea-time Music.

12.00—Programme S.B. from London.

Week Beginning April 11th.

CHARLES KELLY (Soprano) "Schubert Lied" secondo Or "Lament De la Vie Funebre."

DALE SMITH (Baritone) "The Showy Breast" *FOR THE CHILDREN*.

"Little Mary Cassidy" *Somervell* "The Beggar's Song."

11.00—WEATHER FORECAST AND LOCAL NEWS. *Sports Talk*. *S.B. from London*.

10.30—DANCE MUSIC.

THE SAVOY BANDS *S.B. from London*.

12.00—Close down.

MANCHESTER NEWS.

WEDNESDAY night's programme will be full of topical interest. The well known tenor, Mr. Robert Pitt and Mr. Langton Marks, will sing some of the latest hits. Mr. Herbert Cave (tenor) will sing several songs of the "Singing in the Rain" type. Mr. T. H. M. may well be the star of the show. Fragments grave and gay will also be given by Miss Janet Joye, who, in her childhood, has always been devoted to theatrical work, which she now follows again.

Mr. G. A. Johnson, the young singer, is making a career of his singing as a choir boy, and his mother was always to be a star in his life. It will be the first time he has brought about his dismissal from another choir again. Now, however, he is singing in the choir of the Liverpool Cathedral, recommended from a singing master.

Week Beginning April 11th.

LIVERPOOL NEWS.

MR. RICHARD K. BROWN will conduct the Request Night programme on April 14th. His name in the music world, of course, familiar to all listeners in the Merseyside area. He was literally cradled in music, since he came of a musical family, began playing the violin at the age of five, and made his first public appearance when he was nine years old. Before the opening of the Liverpool Station, Mr. Brown had made a name for himself both as a soloist and as an orchestral player, and for twenty-one years had been a distinguished member of the Philharmonic Orchestra.

When the Liverpool Station was opened, he undertook the organisation of a Station Orchestra, and beginning with its first appearance on August 1st, his name has been associated with almost every orchestral concert from the Station.

Concert at St. George's Hall.

It is only very rarely that an occasion occurs for the Orchestra to escape from its studio bonds, but it has made one notable excursion of this sort—for the Community Singing Concert at St. George's Hall on October 8th—when hundreds of listeners had the opportunity of seeing the Station Symphony Orchestra and its conductor in the flesh.

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NEWCASTLE PROGRAMMES.

(Continued from the previous page.)

10.20. THE ORCHESTRA
Selection of Indian Folk Songs
Dir. Langtry

10.30. A Short Recital
EDWARD MELLIFIELD
Ministry of Health Talk by
ANDREW BALFOUR
C.M.G., S.B. from London
Local News

10.30. DANCE MUSIC
PERCY BUSH'S BAND
Relayed from the Oxford Galleries

12.00.—Close down.

SATURDAY, April 17th.

11.30-12.30.—J. G. Webster's Entertainment. Doris Lane (Cello)
Gave Tomlinson (Pianoforte)
Gramophone Recitals.

4.00.—The Rev. A. H. Robins, "Songs of the Children" (II)

4.15. Music from Coxon's New Gallery Restaurants

5.15-6.0.—FOR THE CHILDREN
7.0.—WEATHER FORECAST AND NEWS
Commander the Hon. J. M. RENWORTHY, M.P., S.B. from London.

7.25. HAYDN Interpreted by GORDON BRYAN, S.B. from London

7.40. Mr. JOHN K. SMITH Ass
Genton Football."

POPULAR CLASSICS
THE STATION ORCHESTRA
Conductor, EDWARD CLARK
Overture, "The Mastersingers" Wagner

8.15. F. KEMP JORDAN (Baritone).

8.30. THE STATION ORCHESTRA
Andante con moto (from O Minor Suite from the Mind to "A Midsummer Night's Dream")

8.40. F. KEMP JORDAN (Baritone)

8.50. T. F. MUNSON (Pianoforte)

8.55. THE ORCHESTRA
DANCE MUSIC.

9.00. THE STATION ORCHESTRA
Relayed from the Grand Assembly Room.

10.00.—WEATHER FORECAST AND NEWS
7.00-8.00.—Close down.

More Dance Music.

12.00.—Close down.

NEWCASTLE NEWS.

THE Choral Symphony of Beethoven will be performed on Sunday, April 17th, beginning at 8.15 p.m. The artists engaged for this performance are all local, with considerable experience of oratorio singing. Miss Edna Vincent (soprano) is a versatile and accomplished singer, and Miss Rose Burn (contralto) studied in Newcastle for some time and then went to London to study with Albert Giese, appearing in January, 1923, and October, 1924, at his concerts in the Wigmore Hall. She has appeared at several of Dr. W. G. Walker's Choral Concerts with the Newcastle and Gateshead Choral Union, and also at the Newcastle Philharmonic concerts. Mr. William Hendry (bass) has, since 1919, been singing for all the principal local Choral and Orchestral Societies in Oratorio, Opera, and Ballads. Mr. Arthur Sykes (tenor) is a native of Carlisle.

At 8 p.m. on Wednesday, April 14th,

the "Besses of the Barn Band" conducted by Mr. Harry Barlow, will visit the Studio. This band is one of the leading Brass Bands to-day and holds the reputation of "Winton's Band." Mr. Harry Barlow was the adjudicator in the recent successful Brass Bands Contest held in Newcastle under the auspices of the Newcastle Broadcasting Station. In this novel event he tested the respective bands on a crystal set as they each in turn broadcast from the Hall, and his decision on the occasion was received with enthusiasm by the assembled crowd. Some time ago the "Besses of the Barn Band" made a successful tour of Canada.

Mr. George Tridle (bass-baritone) who will contribute to this popular concert, was a prize-winner at the North of England Musical Tournament in 1921 and was a double winner at the Premier Musical Tournament, Blackpool, in 1923. Mr. Triddle appeared at most of the principal Brass Bands and Oratorio performances in the North.

On Saturday, April 17th at 8.30 p.m., the Station Orchestra will play the overture, "The Mastersingers," Tchaikovsky's one comedy opera, and some of the happiest and most tuneful works ever written. The overture is constructed out of the main themes from the succeeding operas.

THE
STATION

EDINBURGH PROGRAMMES.

Week Beginning
April 11th.

SUNDAY, April 11th.

11.30-12.30.—Programme S.B. from London
St. Cuthbert's Parish Church.

4.15. THE BELLS
6.30. EVENING SERVICE
Preacher: The Rev. JAMES REID GUNNISON of Caversham Parish Church.

9.00-11.00.—Programme S.B. from London
MONDAY, April 12th.

11.30. P. & H. Thomson's Orchestra

4.15. Mr. W. H. D. S. Macmillan, "The Science of Writing," S.B. from London

4.15. The Edinburgh Orchestra

4.15. THE BELLS
6.30. Children's Letters

6.30. Children's Letters from London

6.30. M. S. B. AND C. C. MICHAEEL "Art and the Queen," S.B. from Denmark

7.00. Programme S.B. from London
Dance Music.

JEAN REES AND HIS BIALTO ORCHESTRA, from the Marine Gardens, Portobello.

12.00.—Close down.

11.30. Prof. D. E. TOVEY, Music, "Music and the Ordinary Listener" Lecture.

4.30. Programme S.B. from London

12.00.—Close down.

WEDNESDAY, April 14th.

3.00.—The Station Pianoforte

4.15. "The Station Pianoforte" Doors, by A. B. T. 12.00.

4.15. Patrick Doherty, Oboe

5.15. FOR THE CHILDREN
5.30. Children's Letters

6.00.—Musical Interlude

6.30.—Programme S.B. from London
7.00. Mr. J. S. Chisholm's Cultural Bulletin.

7.00.—Programme S.B. from London
7.30. W. D. S. Macmillan, S.B. from London

8.00. M. A. F. A. (Scot.), L. Roman Emporer—S.B. from Abyssinia

MUSIC, DRAMA AND SOME HUMOUR.

8.00. IAN MACPHERSON (Baritone) "The Pipes of Pan" (Soprano) "The Three Ravens" (John Ireland) "The Roads of Fire" (John Ireland) "The Crocodile" (arr. Brodsky) "Hercules," Op. 60 (Pianoforte) "Impromptu," Chopin (P. 66) "The Bishop's Candlesticks," (A Play in One Act by Vernon Verkauf) "The Merchant of Venice" Novel, "Les Miserables" (Cartoon) The Bishop STUART RAYMOND The Conciere JAY KING

7.00-8.00.—Close down.

8.00. IAN MACPHERSON "An Island Shag Song" (Soprano) "Vigooch, On the Head of Mac-Hair" (John Ireland) "Frisian Love-Lust" (John Ireland) "Sea" (Helen Hayes) "Haven's Song" (Eva G.)

9.12. IAN MACPHERSON "Balade in D Minor York Rover" (Soprano) "Rhapsody in E Flat" (John Ireland) "The Roads of Fire" (John Ireland) "The Crocodile" (arr. Brodsky) "Hercules," Op. 60 (Pianoforte) "Impromptu," Chopin (P. 66) "The Bishop's Candlesticks," (A Play in One Act by Vernon Verkauf) "The Merchant of Venice" Novel, "Les Miserables" (Cartoon) The Bishop STUART RAYMOND The Conciere JAY KING

9.27. HELENA MILLAIS Will entertain again

10.00. "A Touch of Truth," (A Comedy in One Act by H. M. Walbrook) Richard Cumberland (A Member) JAY KING Jimmy Bray (A Member) Scene, Cumberland's Flat

10.00.—Programme S.B. from London

11.00. Dance Music.

FRIDAY, April 16th.

3.00.—The Station Pianoforte Trio.

4.00.—Afternoon Talk: "Housing the Lounger," by Allan Gordon

4.15.—Patrick Thomson's Orchestra (P.T.O.)

5.15. FOR THE CHILDREN

5.30. Children's Letters

6.00.—Musical Interlude

6.15.—Boy Scouts' Bulletin.

6.30.—Programme S.B. from London

7.40.—Talk S.B. from Blantyre

8.00-10.00.—Programme S.B. from London

11.00. Dance Music.

MIRANDA AND HIS BAND, from the Paris de Danse.

12.00.—Close down.

SATURDAY, April 17th.

3.00.—Jeffries and his Radio Orchestra from the Marine Gardens, Portobello.

4.00.—Afternoon Talk: "A Topical Talk

4.15.—Jeffries and his Radio Orchestra

5.15. FOR THE CHILDREN
5.30. Children's Letters

6.00.—Musical Interlude

6.30.—Programme S.B. from London

7.40. Mr. J. W. DICKSON, "Cross-Country Running."

8.00-10.00.—Programme S.B. from London

THURSDAY, April 16th.

11.30-12.30.—Gramophone Recital

3.00.—The Station Pianoforte Trio

2BD

ABERDEEN PROGRAMMES.

SUNDAY, April 11th.

1.20-4.30.—Programme S.B.
"Church Service." Relayed from West End Church Preacher: The Rev. WALTER A. MURSELL.
J. A. D. C.
ARTHUR COLLINGWOOD In voluntary, Malta
ton in F. I. L. Last M. 1.15
Psalm 67 ("Tune" + Francesco Haydn, "Praise My Soul, the King of Heaven" (Church Hymnary, No. 18)
Hymn, "We Have Thee But Thine Own" (Church Hymnary, No. 425)
Amen, "I will Mention the Loving-kindness of the Lord" (No. 425)
Hymn, "Our Day of Praise is Done" (Church Hymnary, No. 425)
Sevenfold Arouse" (Song of Voluntary, Theatres, &c. in the State) Rel. 7.15
W. A. MURSELL, F. R. S. C.
L. D. N. W.
LIGHT SYMPHONY CONCERT. S.B. from London.
11.0.—Close down.

MONDAY, April 12th.

11.0-12.0.—Gramophone Music, 45 Afternoon Topics
12.0.—The Studio, an Orchestra Directed by Walter Benson
1.0.—PROKOFIEV (S.B. from London). Boy Scouts' News Bulletin
1.0.—St. Andrews' News Bulletin
1.0.—St. Andrews' News Bulletin, relayed from the Electric Theatre.
1.0.—Programme S.B. from London
1.0.—Mr. STEWART CARMICHAEL, "Art and the City" (S.B. from Dundee)
1.0.—VARIETY S.B. from London
1.15—"DER ROSENKAVALIER." Richard Strauss
The Music of Der Rosenkavalier specially arranged for the First Performance of the Film Version at the Tivoli Theatre Conducted by the Composer, Richard Strauss.
S.B. from London.

TUESDAY, April 13th.

1.0.—A Forecast for the Weather
1.0.—"The Day Before and After" (4) From a
4.0.—THE WIRELESS ORCHESTRA
HILDA GRAY
Mezzo-Soprano
5.15.—FOR THE CHILDREN Programme S.B. from London.
6.30.—St. Andrews' News Bulletin relayed from the Electric Theatre
1.0.—Programme S.B. from London
Under the Auspices of THE SCOTTISH ASSOCIATION FOR THE SPEAKING OF VERSE

Elizabethan Poems.

MURIEL N. COOK
And W. J. L. LEWIS
"I Was a Fairie" (Reel)
Cupid and Cupid" (Reel)
My Dearest" (Reel)
My True Love Hath My Heart

The Passionate Shepherd to His Love

W. M. SHAKESPEARE
Come I to the Rose and Pasture

Draught

In Praise of Meese and Pastures

S. D. L. COMPAGNIE

John D. L. Compagnie

I am a Fairie

W. J. L. Lewis

I and You Can

W. J. L. Lewis

A PROCESSION OF BALLETTS.

THE WIRELESS ORCHESTRA

C. G. SHEARER

WALTER B. BLYSON

D. M. COOK

Castiglione Andalouise, Frugat

Attilio, Catalogue, March

NOEL SHIRNIE (Soprano)

The Merry Dancer" (Reel)

Mollie Walks Song ("Tom Jones")

Nightingale of June" (Reel)

PHILEMON S.B. from London

THE ORCHESTRA

Ballet Music, "Faust" (Gounod)

NELL SHIRNIE

Carmenets" (Reel)

An Andalusian Mud" (Reel)

Golden Dancing Days" (Reel)

DANCE MUSIC.

THE STATION

DALE SMITH

Directed by WALTER BLYSON

WEATHER FORECAST AND NEWS

Prof. D. F. TOVEY, Mus.D.

Music and the Ordinary Listener" (S.B. from Edinburgh)

Local News

DANCE MUSIC.

J. A. D. C.

AN IRISH NIGHT

FOLK'S ORCHESTRA

S.B. from London

12.0.—Close down.

WEDNESDAY, April 14th.

3.15.—Steadman's Symphony Orchestra relayed from the Electric Theatre.

4.45.—The Trio from the Electric Theatre

5.0.—Miss Hilda M. Bailey, "On the Trail of Happy Memories" (Reel)

A. G. COOK

OR THE CHILDREN

Programme S.B. from London

6.30.—Steadman's Symphony Orchestra relayed from the Electric Theatre.

WEATHER FORECAST AND NEWS

Mr. T. B. HAYNES, S.B. from London

1.0.—Mr. T. B. HAYNES

Dr. W. DOUGLASS SIMPSON, M.A., M.M. F.R.C.O. "Later Rounds

Relay in Fanciful

SCOTTISH PROGRAMME.

J. N. JOHNSTON (Pianoforte)

Broughton House, "Matchless

Merry-Musk" (Strathspey)

Highland Road to Linton" (Reel)

Lassie Trottin, "Strathspey" (Reel)

Jeeny Nettles" (Reel)

Traditional

1.0.—"The Mill" (Reel) "The Queen of London" (Strad)

2.0.—"The Queen of London" (Reel)

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422 M.

GLASGOW PROGRAMMES.

(Continued from the previous page.)

11.15. JAY WHILDE AND HIS
MILNIGHT FOLLIES
ORCHESTRA
S.B. from London.
2.00—Close down.

WEDNESDAY, April 14th.

1.00—Yester Evening
1.45—Transmission to Schools
The Rev. Edward Bruce Kirk
The Sun, Planets and Thor
2.00—Close down.
1.00—WIRELESS OF ARTS
ANNIE HAMILTON Violin
Afternoon Topics Miss Evelyn
Simpson Juvenile Fiction A
Century Ago
FOR THE CHILDREN
6.15.2 Weather Forecast for Far
North
6.15.3 ALEX. FRYER'S DANCE
ORCHESTRA from The Radio
6.15.4 WEATHER FORECAST AND NEWS
Mr. E. P. S. HAYNES S.B.
from London
7.00—THE BAND OF THE ROYAL
MARINES S.B. from London
7.45—Dr. W. DOUGLAS SIMPSON
M.A., F.S.A., "Later Roman
Emperors—Theodosius," S.B.
from Aberdeen.

SONG AND PIANOFORTE
RECITAL

8.00—CHARLES KELLY
(Pianoforte)
Study in A Flat, Op. 25
No. 1, "Scherzo" ... Chopin
Schubert in C Sharp Minor

8.15. DALE SMITH
(Baritone).
Summer Friends ... B. Hayes
Summer ... B. Hayes
The Rosebud ... Selection of
Beethoven ... B. Hayes

8.30. CHARLES KELLY
"The Island Spell" John Ireland
Gavotte ... Black Bratton
Hungarian ... Rockne

9.15. DALE SMITH
Piano ... Eric Fogg
"The Devon Maid" ... Eric Fogg
The Cloths of Heaven" Dandell
Sky One" ... Beeren Clark
Song ... Selection of
St. George

9.00. The London Radio Dance Band
A SYNCOPATED JAZZ
S.B. from London
10.00—Programme S.B. from London
10.30. THE POOR RICH, S.B.
from London
11.00—Close down

THURSDAY, April 15th.

1.00—Mr. A. Parry Gunn, Reading of
Verse and Prose
3.35—Mr. W. Power, "Western
Highlands and Islands"
4.45—THE WIRELESS QUARTET
1.00—Mr. J. H. JACK Supreme
Afternoon Topics ... George
Cope, R.N.,
In the Streets of Old Stamboul
5.15. FOR THE CHILDREN
5.00-5.2 Weather Forecast for Far
North
6.15—Programme S.B. from London
6.50—Market Prices for Farmers
S.B. from London
7.00—WEATHER FORECAST AND NEWS
Sir CURTIS LAMPSON, Bart
S.B. from London
7.25—HAYDN (Piano Sonatas) in
interpreted by GORDON BRYAN
S.B. from London

1.00—Mr. RALPH BUCK
1.45—
ORCHESTRAL CONCERT.
THE STATION SYMPHONY
ORCHESTRA

1.00—Mr. RALPH BUCK
1.45—
The Battered Huter
Sinfonia

2.15. MAVIS BENNETT (Soprano)
Isolde, "Cavatina" ... ("Don
Giovanni") ... ("Don
Giovanni")
Aria, "Non Mi Dir" ... Mozart
("Tell Me Not") ... Mozart
Duo, "Veni Non
Tardar" ("O Come
of
Do Not Delay") ... Marriage
Non So Più Tardar Figaro ... Mozart
San" ("I Forget" ... Mozart
What I Am") ... Mozart

THE ORCHESTRA

Sophomore Poetry, "Till Eulenspiegel's
Trotz" ... Schumann
Music, Nobles et Sentiment
... Ravel

MAVIS BENNETT
Phon Charming Bird" (With
Flute Oboe) ... Dances
in Style ... No. 1
Song Without Words ... Sinfonia

THE ORCHESTRA

Car, "I'm a Little
Matthew Parker and Friends
Lieut. Col. MOORE-BRAZIER
S.B. from London
Local News

1.15—DANCE MUSIC.
THE NAVY BANDS
S.B. from London
1.45—Close down

FRIDAY, April 16th.

1.00—12.30—Mr. G. T. Transmission
3.25—3.45—Broadcast to Schools
3.25—Mr. Alex Stevens, M.A., B.S.
"Abitur Travel

3.35—Mr. Albert le Grip, B.A., LL.B.
Officer d'Academie, French
Talk

3.45—THE WIRELESS QUARTET
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"Abitur Travel

3.35—Mr. Albert le Grip, B.A., LL.B.
Officer d'Academie, French
Talk

BAND NIGHT.

8.00—THE BESSES OF THE BARN
BAND
Conductor, HARRY BARLOW
March, "Soldier's Lull" Schubert

8.15—Mr. RALPH BUCK
1.00—12.30—Mr. G. T. Transmission
3.25—3.45—Broadcast to Schools
3.25—Mr. Alex Stevens, M.A., B.S.
"Abitur Travel

3.35—MAVIS BENNETT (Soprano)
Isolde, "Cavatina" ... ("Don
Giovanni") ... ("Don
Giovanni")
Aria, "Non Mi Dir" ... Mozart
("Tell Me Not") ... Mozart
Duo, "Veni Non
Tardar" ("O Come
of
Do Not Delay") ... Marriage
Non So Più Tardar Figaro ... Mozart
San" ("I Forget" ... Mozart
What I Am") ... Mozart

3.45—THE BAND
"The Last" ...
A Drama in One Act, West of
Canada, by D. COOKE SONES
Presented by R. E. JEFFREY

4.00—JOHN COURtenay (Tenor)
"The Sea Gypsy" Michael Head
"Ships of Yule" ... Marion Shaw
"The Lass that Loves a Sailor" ...
Dibdin

4.10—THE BAND
"Ballet Egyptian," Nos. 1 and 2
Lusignan Selection, "Oberon" ... Weber

4.30—JOHN COURtenay
"The English Rose" ... Edwards
("Meetin' England") ... Edwards
"Charming Chloe" ... Gertrude
Maudling ... "I'm a Crook" ...

4.40—THE BAND
"Valse" ... Francesco D'Amico ... Luchetta
"Fantasia" ... Tanni ... Ristori ...
Local News

4.45—WEATHER FORECAST AND NEWS
Ministry of Health Task by Dr
ANDREW BROWNE ... L. B.
C.M.G., "Imperial Responsi-
bilities in Hygiene," S.B. from
London Local News

5.00—DANCE MUSIC.
THE NAVY BANDS
S.B. from London
5.45—Close down

Week Beginning
April 11th.

Selection, "A Runaway Girl" ...
Coryell and Monckton

8.15—HERBERT CAVE (Tenor)
"Mairi My Girl" ... Aiken
"Sometimes With Deep Regret" ...
London

The Song of the Palawan
Beaum Maria Shura

8.30—JANET JOYE (Entertainer)
In Snaps and Snatches
THE ORCHESTRA
S.B. from London
The Passing Show of
1.00—12.30—Mr. G. T. Transmission
3.25—3.45—Broadcast to Schools
3.25—Mr. Alex Stevens, M.A., B.S.
"Abitur Travel" ...

3.35—THE ORCHESTRA
Selection, "Leap Year" ... Stoddard

3.45—JANET JOYE
Further Snaps and Snatches
3.45—THE ORCHESTRA
Selection, "No, No, Nanette" ...

4.00—WEATHER FORECAST AND NEWS
Mr. JOHN SMILLIE MARTIN
A Spring Day in the Clydesdale
Country Orchard" ... Local News

4.30—DANCE MUSIC.
THE NAVY BANDS
S.B. from London
4.45—Close down

GLASGOW NEWS.

RICHARD STRAUSS is rightly con-
sidered one of the greatest
living composers. As in the case of
other great musicians, critics have
been found ready to divide the
work of Strauss into definite periods.
After Beethoven's death, a well known
analyst arranged his works under
three definite periods, but Strauss's
analytical critic, Blecher, finds already
in his hero six distinct phases, and, as
Strauss is only sixty-two years of age,
and may conceivably live for many
years to come, there is apparently no
reason why double the number of di-
finate periods may not be eventually
discovered! The work of Strauss
which, according to the above criti-
cism, marks the opening of the fifth period,
in *Till Eulenspiegel*, a tone poem
portraying the adventures of a some-
what apocryphal character, known
in this country as Owlglas, who,
according to tradition, was born in
1283. The idea of the soubriquet is
that certain people may be likened to
it, which is incapable of detecting
its blemishes in seeing its reflections in
a mirror—in other words, "people
cannot see their own faults." Till
had some astonishing adventures, and
was eventually hanged for making
game of religion, and the composer
has not hesitated to give a musical
account of the execution, the victim's
struggles being depicted in the score.
The author of the hero himself is
soundly assigned to the clarinet by D.
Blecher, and the instrument of which it
is rather an unusual one, and more
difficult to play than its brother in
B Flat. By assigning Till to this
instrument, his roguish and imper-
sonal character is well exemplified.
The work, which is the fourth of
Strauss's tone poems, being originally
published in 1895, will be performed
by the Glasgow Station Augmented
Orchestra, under the baton of Mr. Her-
bert A. Carruthers, on Thursday
April 15th.

SATURDAY, April 17th.

Jack and Tommy Tunes.

4.00—THE WIRELESS QUARTET
Descriptive Patrol, "The Phan-
tom Brigade" ... "Maidie" ...
Two-step, "Harrub, Boys"

5.00—THE WIRELESS QUARTET
"Three Heroes" ... Carr
O'Leary, V.C. ... "Captain
Gates" ... "Warneford, V.C." ...
JOHN FRAZER (Baritone)

"The Trumpeter" ... J. A. Bus
"By Old Shako" ... R. Trotter
A Sergeant of the Line ...
W. H. Squires

THE QUARTET
Suite, "Nautical Scenes" ...
Perry Fletcher
Medley of Marches, Martin
Moneys" ... "The March" ...
March, "The Middy" ... A. J. ...
of S. Evans

The American Girl ... F. B.
Four Jolly Sailors ... E. Gernon
C. S. S. ... H. Tenter

5.00—Afternoon Topics
FOR THE CHILDREN

6.00—Weather Forecast for
Firths

6.15—Programme S.B. from London
WEATHER FORECAST AND NEWS
Commander the Hon. J. M.
KENWORTHY, M.P., S.B. from
London

7.00—HAYDN (Piano Sonatas), in
interpreted by GORDON BRYAN,
S.B. from London

7.40—Mr. J. W. DICKSON, "Cross
Country Running," S.B. from
London

MUSICAL COMEDY SELECTIONS.
THE STATION ORCHESTRA
Conducted by
ISAAC LOSOWSKY.

2BE
440 M.

BELFAST PROGRAMMES.

(Continued from the previous page.)

8.30. **From the Studio.**
Chairman: Hon. H. M. FOOK.
Guest: K. Master of Finance
Census in Northern Ireland

9.00. **DAISY KENNEDY**
Singer
9.15. **ANDREW SHANKS**
Baron in the H. S. Hall Garden
Woodlark *Baron Shanks*
F. L. Goss W. H. Goss W.

9.27. **THE OLD BEEF-BOX**
Barley-Sugar "Sylvia" Dibbles

9.40. **"Valse de la** *Music*

10.00. **WEEKEND IN THE STATION NEWS**
Sports, Travel, Film, and Local News

10.30. **DANCE MUSIC.**
The Savoy Band
S. B. from London

12.00. Close down.

BELFAST NEWS.

The principal event in the Belfast calendar this week is the concert on Saturday, April 17th, to be given in the Ulster Hall in aid of the Orpheus Player's Benevolent Fund. The soloists are Miss Daisy Kennedy (violin), and Mr. Andrew Shanks (bass), and the Belfast Station Augmented Orchestra conducted by Mr. E. Godfrey Brown, will be heard in a programme that is full of variety. While there is an interval in the Concert Hall, audiences will hear a topical talk from the Studio, when Mr. Hon. H. M. Fook, Master of Finance, will speak on the forth-coming Census of Northern Ireland. The Augmented Orchestra will be heard in an attractive concert on Wednesday, April 14th. Excepting the 'light' portion of the programme all the orchestral items are being played for the first time at the Belfast Station (see Broadcast programme No. 343).

for pianoforte, violin, flute and strings is not quite so well known as the "G" for strings or No. 2 in F, but it is in a way inferior to the rest of the wonderful series. The symphony which will be performed is No. 47 in D Major (Allegro), in a comparatively light work, and does not bear the impress of external circumstances to such an extent as the Prague or the Linn, and other of the composer's symphonies. Ulster people love Handel, and will look forward to the Overture to *Sacrae*, and what might almost be termed a "novelty" in the list of the Concerto in G Major for two solo violins and orchestra. In reality, the latter is a transcription by a present-day musician of one of Handel's Sonatas for two violins and figured bass. The solo parts are to be played by Miss Mina Harper, and Mr. Dan Harrison. The former is a valuable member of the Station Orchestra, and is, like the Doctor Mr. Ernest Stoney, a member of

Music. Mr. Dan Harrison is one of the most distinguished of the number of excellent violinists who, in recent years, have made Belfast their home. He hails from Birmingham, and has had for some years the appointment of Musical Director at one of the leading music-houses in the northern capital, but, unlike so many similar Musical Directors, he has fortunately found time to keep up his solo playing. The soprano, Miss Dorothy Rodgers, one of the most popular of local singers, will sing a Mozart Aria with Corno de Basson.

Tuesday's programme (April 12th) brings back to the Studio Bowell and Whelton. These clever entertainers have been particularly successful in Belfast, and their return will be welcomed. Later the same evening an "Inspired Programme," introducing Mr. T. T. Rowley, who comes from Dublin to broadcast Australian poetry and monologues.

Week Beginning April 11th.

SUNDAY, April 11th.
3.20-5.30. *Programme S.B. from London*

6.15-8.30. **Religious Service.**
Conducted by the
Rev. H. T. J. WARING, Rector
of Mary's Episcopal Church,
Cathedral, Belfast
Chairman: Rev. Dr. J. A. L. TAYLOR
Hon. Secy. H. N. G. TAYLOR
Close down.

6.30. **Requiem**
Chairman: Rev. Dr. J. A. L. TAYLOR
Hearts to Heaven and
Vices Banish (A and M No. 127)

8.00. **Church Hymns**
New Chants A and M No. 125

10.00. **Church Hymns** S.B. from London

MONDAY, April 12th.
4.00. **Concert** Music from Draffin's Under the Direction of John Reid

5.00. **Mr. Owen Rhys Howell, D.Sc.**
Chemistry by the Wayside

5.15. **FOR THE CHILDREN**

5.30. **The Post Bag**

6.30. **Programme S.B. from London**

7.40. **Mr. STEWART CAR**
Mr. HAHN "Art and the
Cathedral"

8.00. **Programme S.B. from London**

TUESDAY, April 13th.
11.30-12.30. **Recital of New Gramophone Records**

1.30. **La Scala Orchestra**: F. Bowdidge Bell, Musical Director

4.30. **Mr. H. E. LOWDEN** (Baritone)

5.00. **Mrs. Ada B. Morris**, "The Art of Story Telling."

5.15. **FOR THE CHILDREN**

5.30. **The Post Bag**

6.00. **Musical Interlude**

6.30. **Programme S.B. from London**

7.00. **Programme S.B. from London**

DUNDEE PROGRAMMES.

WEDNESDAY, April 14th.

3.30. **La Scala Orchestra**: F. Bowdidge Bell, Musical Director

4.30. **GEORGINA MACFARLANE** (Soprano)

5.00. **Miss Alice E. Shapcott** "Things Italian."

5.15. **FOR THE CHILDREN**

6.00. **The Post Bag**

6.30. **Concert** Music from London

7.40. **Dr. W. DOUGLAS SIMPSON**, M.A., F.S.A. (Scot.), "Later Roman Poetry," Read by S. B. from Aberdeen

8.00. **WILL HARTLEY** (Piano)

8.15. **Mr. No. 2** (Philadelphia)

Molto Allegro ad Agitato, A
cantabile con moto Tranquillo,
Presto Allegro, Largo, A presto
ritenue

8.30. **KATHLEEN BAY**

Recital of Old English Songs

8.45. **Mr. No. 2** (Philadelphia)

La, "Thine," "Home," 153
"I am Again," J. Diamond, 1597
If She Forsake Me, 1601
How Would I Change, 1602
Nobis, "Tobacco," 1605
I have a Friend, 1610
"Send I Come Sweet Love, " 1617
"There," "There," "There," 1617

8.42. **"The Avenger"**

THE DUNDEE RADIO PLAYERS

A Two Act Drama of the American Stage

Staged specially written for Broadcast by

W. M. CUMMING SKINNER

Dicky Dan Barn A Prospector
G. CALDER TAYLOR
Lem Archer His Partner
R. E. KINGSTON

Davis (A Tough) EDMUND MARTIN
Lester Pete (A Tough) K.
Frank Moose (A Siwash Indian) D. M. C. SKINNER

The play transports us to a lonely
Shack in the Panamint Pass,
two hundred miles from Fort
Nelson. Here we find Lem

5.15. **FOR THE CHILDREN**

5.30. **The Post Bag**

6.00. **Musical Interlude**

6.15. **G. H. Givens** (Piano)

6.30. **Programme S.B. from London**

7.40. **Programme S.B. from Glasgow**

10.00. **Programme S.B. from London**

10.30. **DANCE MUSIC.**
The Red Lass

Relayed from the Palais de Danse

12.00. Close down.

Week Beginning April 11th.

FRIDAY, April 13th.

5.30. **La Scala Orchestra**: F. Bowdidge Bell, Musical Director

4.30. **NAN F. CUTTHBERT** (Soprano)

5.00. **Mrs. M. Schubert** "La Fete de l'Etudiant," by Toppé

5.15. **FOR THE CHILDREN**

5.30. **The Post Bag**

6.00. **Musical Interlude**

6.30. **10. Programme S.B. from London**

SATURDAY, April 14th

3.00. **Royal Hotel Dance Orchestra**

3.45. **Mr. M. S. Smith** (Lecturer)

4.00. **Freud Talk** "Le Labourer et les Infants"

4.00. **Restaurant Music** from Draffin's, Under the Direction of John Reid

5.00. **William Gow, M.V., B.A.** "The Riddle of Life"

5.15. **FOR THE CHILDREN**

5.30. **The Post Bag**

6.00. **10. Programme S.B. from London**

6.15. **Dundee Sports Corner**

7.00. **Programme S.B. from London**

7.40. **Mr. H. ROYD MARTIN**, E.A.S.B.A., "Beeskeeping as a Hobby—The Hive in Winter"

8.00-12.00 **Programme S.B. from London**

DUNDEE NEWS.

WHAT a part chemistry plays in the service of man! Too often the lay mind comes up with a chemist in array of bottles and vials, whereas, all around there are many things which seem strange occurrences until a small knowledge of the basic principles of chemistry makes them almost commonplace. Mr. Owen Rhys Howell, D.Sc., Ph.D., in his talk on "Chemistry in the Kitchen" at the Royal Hall on April 19th, and again on April 20th, dealt with "Cheesemaking by the Wayside" and "Chemistry in the House."

Mr. W. Fred Hartley having recently arrived from a long and varied tour of music in London, has returned to his native Dundee, and his first public performance among his early friends will be broadcast on April 14th. His recital will be devoted first to Chopin, and then to composers of the present-day English School.

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MUSIC

SUNDAY, April 11th.

3.20-5.30.—Programme S.B. from London.

MONDAY, April 12th.

11.30-12.30. Gramophone Records

4.0.—Afternoon Topics.

4.15.—Tea Time Music.

Orchestra relayed from Grand Hotel.

5.15.—FOR THE CHILDREN

5.30.—Children's Letters

6.0.—Sports Talk by Mr. William Harrop

6.30.—Programme S.B. from London

9.0.—VARIETY. S.B. from London

8.30.—POETRY READING. S.B. from London

8.45.—"DER ROSENKAVALIER." Richard Strauss

The Music of "Der Rosenkavalier," specially arranged for the First Performance of the Film Version at the Tivoli Theatre.

Conducted by the Composer

Richard Strauss.

S.B. from London.

1.30. Close down.

TUESDAY, April 13th.

4.0.—Afternoon Topics. The Dr. Frank Hutchinson, "The Literature of Italy"

4.15 (approx.)

Tea Time Music.

The Firehill School Children's Choir

5.15.—FOR THE CHILDREN

5.30.—Children's Letters

6.0.—Musical Interlude

6.30-12.0.—Programme S.B. from London.

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326 M.

SUNDAY, April 11th.

3.20-5.30.—Programme S.B. from London.

8.0-8.30. THE BIRDS of ST MARTIN IN THE FIELDS. S.B. from London

8.15.—Studio Service.

Hymn, "The Day of Resurrection" (A. and M., No. 13)

Lesson, "Revelation 1, 10, 11 & 8. Anthem, "They Have Taken Away My Lord" - Stainer

Address by the Rev. W. LEONARD B. CALEY, M.A., Vicar of St. Anselm's

Hymn, "Jesus Lives" (A. and M., No. 140)

8.05-11.0.—Programme S.B. from London

MONDAY, April 12th.

3.45.—Tea Time Music.

The Mikado Café Orchestra Conductor, Frederick Bottomley

4.45.—Music and Talk: Miss Rose Fylerman, "A Summer Holiday in the Rockies"

5.15.—FOR THE CHILDREN

5.45.—Postbag and Birthday Book

6.0.—Robins.

6.15.—Musical Interlude

6.30.—Programme S.B. from London

7.45. Mr. FRANK HEALD ("John o' Treant"): Nature Talk (I

SHEFFIELD PROGRAMMES.

WEDNESDAY, April 14th

11.30-12.30.—Gramophone Records

9.0.—Mrs. A. E. Warnewell: "A Day in the Life of a Girl" 3) Pattern Making.

Tea Time Music.

Instructional. From the Club of Messrs. T. and J. Roberts

FOR THE CHILDREN

5.30.—Postbag and Letters

6.0.—"Programme S.B. from London"

6.10.—"Programme S.B. from London"

7.40.—Mr. EDWARD V. JANE M.V.

The Origin and Growth of Industry Sheffield (1) The Growth of Sheffield Industries

8.0.—"Programme S.B. from London"

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How the Wuncell defies old age

OLD friends, they say are best. The longer one uses the Wuncell Dull Emitter, the more one appreciates its many sterling qualities—its supreme sensitiveness—its outstanding ability to produce a wonderful mellowness of tone—its complete freedom from microphonic noises—and, above all, its unvarying high standard of performance.

Owing to its unique filament, found in no other valve, the Wuncell is essentially a long-life valve. It is one you can choose with complete confidence, knowing that it will give you a long period of faithful transmitting service. A Dull Emitter, in fact, worthy of the reputation enjoyed by Cossor throughout this country and abroad.

Wuncell superiority is due to two great fundamental features. The first is its triple-coated filament. This filament, instead of being whittled down to the point of fragility in an effort to keep the low current consumption, is built up *layer upon layer* until it is practically as stout as that used in any bright emitter. Yet so prolific is it in electrons that at a temperature of barely 800°—less than the embers of a dying match—the Wuncell is operating at its best. Compare this with the many types of so-called dull emitters which function only when their filaments are at white heat. Because of this special process of manufacture the Wuncell filament is exceptionally sturdy and able to withstand scornfully all the rigours of everyday use.

But the Wuncell filament is only one feature. It would be of little advantage producing a perfect torrent of electrons at a low temperature if the ordinary type of Grid and Anode were employed. In any valve the only electrons of any importance are those reaching the Grid and the Anode. If the ends of the Anode are open a considerable proportion of the electron stream must escape only to be wasted.

For this reason, therefore, the Wuncell utilises standard Cossor construction. Its arched filament functions within a hood-shaped Grid and Anode. Practically every electron given off by its barely glowing filament is usefully employed.

This greater efficiency—coupled with its triple-coated filament—is responsible for a volume and purity of tone which has yet to be equalled. It is small wonder, therefore, that wireless enthusiasts, disappointed with the fragility and uncertainty of ordinary filaments, have turned eagerly to the Wuncell—the one Dull Emitter which admittedly defies old age.



Types and Prices:

W. 1. For Detectors and L. P.	1. 11 Volts. Consumption
1 ampere	14/-
W. 1. For 110-amp. and 110-	
110-volt consumption	
4 ampere	14/-
W. 1. The Large Sparkless	
Valve. 111 Volts. Consumption	
3 ampere	11/-
Also in special form with	
resistor in set 1, 2, 3, or	
4-watt Accumulator	1/-

Cossor Valves

Issued by A. G. Osser Ltd., Highgate Grove, London, N. 6



Your radio set
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by using

B.T.H.
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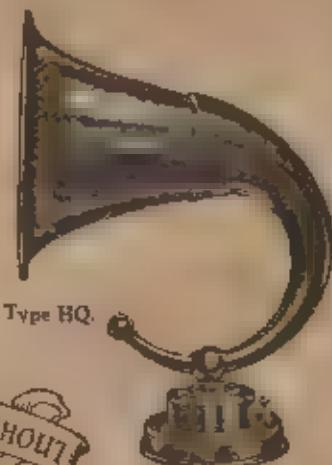
The Brown in the Land of the Chrysanthemum

THE fame of the **Brown** has spread
In the sunny islands of Japan in
the snows of Switzerland, the tropical
heat of Africa and on many a
traveling farm the **Brown** receiver is
the true radio interpreter. Now in
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find the **Brown**.
The first Loud Speaker ever built in this
country for wireless use was a **Brown**.
Its success has run parallel with the
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Type A2



Type HO

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CAN YOU FORECAST THE **CUP FINAL**

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Send in your coupon at once. If you have not electric light in your house, you can choose Fellows goods to the value of the Gramophone if you win.

WHAT YOU HAVE TO DO:

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2.—Fill in on the coupon (a) Your forecast of the team which will win the Cup Final at Wembley on April 24th, and (b) the forecast of the number of people who will attend the match.

3.—Tear off the coupon and post to us together with remittance.

4.—You may send in any number of coupons, but each must contain an order and remittance for at least one Loudon Valve.

5.—The Prize will be awarded in the entrant who having forecast correctly the winning team, gives the closest estimate of the number of spectators. The Director of the Cup shall in all cases be binds by our word and we can spend no time in being enquired about.

6.—**ALL COUPONS MUST REACH US NOT LATER THAN FRIDAY APRIL 27TH POST ON THURSDAY APRIL 26TH.**

Send for our 44-page Illustrated Catalogue, No. 10, Free.

Louden Wolves

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ENCLOSE REMITTANCE VALUE FOR LOUDEN VALVE(S) TYPE
FORECAST THAT THE TEAM TO WIN THE CUP WILL BE





Do you burn Money?

YOU DO—every time you inadvertently try to put a valve into its holder the wrong way round. An accident that can easily happen, it can be permanently prevented by using the Dubins Dubreton.

You just insert it in one of the H.T. leads, and it acts as a permanent safeguard against a sudden rush of H.T. current.

The Dubrecon is not a fuse, but a permanent valve protector, and it only costs 6.-. It does not interfere in any way with the passage of the H.F. currents.

Buy one to-day and make sure!

Agents of the Dicker Condenser Co. (1925) Ltd. Dagen Works, Mitcham Road,
North Acton, London. W.3. Telephone: CHurchill 2442. 2-3.
1-8-22



A reloadable H.T. Battery that appeals to common sense.

If you want to cut down H.T. expenses here is the way to do it. Get a "Lissen" Renewable H.T. Battery, and when the time comes to renew it, just throw out the exhausted cells and reload it with fresh ones.

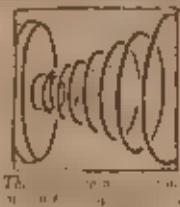
As for the container, it serves you for always. Nothing but the cells ever needs renewing or to be paid for over again.

These are the names of the things he makes.
H. J. Renouf, the Bush.



1900-1901

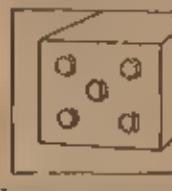
Figure 5. Results of each step in the synthesis of the polymeric materials. The synthesis was carried out whenever the polymerization of the monomer was complete. The polymerization was carried out in the presence of FeCl_3 and H_2O_2 in the presence of a suitable initiator.



The purchase of every 45 lot of 1/2 sec. C. & C. CD either pure asbestos or asbestos cement is to use the "mass" method of cutting and not which is the app. cut or has been made - and also to the exclusive use of the saws, no.



July 10th 1907
The 10th July 1907
Gambel's Gulls were
seen. They were seen
again.



Perseus
Pisces
Capricorn
Aquarius

Remember, once you have the container, the only thing to ever needs reviewing are the labels.

The LISSEN RENEWABLE H.T. BATTERY

LISSEN LIMITED, 300-310, Friars Lane, Richmond, Surrey

Pl. no. Richmond 3285 (4 times).

Grams "Lissinium. Photo Land."

FELLOWS WIRELESS



THE FELLOPHONE SUPER HIGH TENSION BATTERY.

The silent and efficient working of your set depends upon a High Tension Battery which will deliver a constant voltage, free from crackling and parasitic noises throughout its long life.

The Fellophone Super High Tension Batteries give these results, and our policy of selling them direct to you through the post, enables you to obtain a really first-class H.T. Battery at remarkably low prices.

The 54 Volt Battery has a third lead, as shown in the illustration, enabling you to bias the grid of your valves with a negative potential of three volts.

The 60 Volt Battery is tapped every three volts and the 108 Volt Battery every 6 volts, each being supplied complete with black and red wander plugs.

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54 Volt Unit (as used in Fellows Sets). Postage 9d..... 6/6

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A Wireless Range of Sixty
Stations in Two Hours with a

BURNDEPT "ETHODYNE"

Extract from "The Star." March 22nd, 1926.

An incredibly short time ago an account of how five or six stations were picked up the night before by an experimenter was sufficient to set up an admiring and even incredulous and once in the morning train.

"Yes, in two hours the other evening I heard 60 European stations tuned in on a receiver which is typical of the kind of instrument coming into popular use all over the country to-day. And these modern sets of immense power are more simply controlled than were those of the period represented by the man in the train.

"The particular instrument demonstrated to me was that which recently put up an interesting performance on the Cornish Riviera express, the 'Ethodyne.' It is a super-heterodyne of seven valves, but most of these results were achieved with the last valve switched out of circuit.

Twelve Countries Tapped.

"As handled by an expert there was something almost uncanny about it. The aerial, a frame only two feet square, which grew out of the top of the cabinet, was made sensitive to wireless waves generated in twelve different countries. It seemed impossible that they should ever reach reliably enough for reproduction, but there was never any uncertainty about any of them, a slight turn of two dials and they returned at will to the room with voice or music + + + + +

"This is San Sebastian. Now we are through to Brünn, a Czechoslovak, and his gentleman is talking in Moscow, Prague now, and this, Bilbao—it was all quick and easy as that.

Brünn Loud as London.

"There was no hanging on the edge of reception, with everybody holding his breath to enable faint sounds in a pair of headphones to be heard. Each of the sixty stations came in with a roar which shook a big loud speaker, and had to be quietened to be pleasant. Brünn at a thousand miles was as loud as London, eight miles away.

"So closely packed are the stations of Europe that every two degrees on the tuning dial represented a different town."

The wonderful reception range of the "Ethodyne" is largely attributable to the exclusive use of Burndept Guaranteed Super Valves.

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S.P.18

The only real
POWER VALVE
taking 0.3 amps. fil. current

cosmos

The S.P. 18 Red Spot is the only real power valve taking as low a filament current as 0.3 amps. It compares with other power valves requiring three cells instead of one and costing nearly twice as much.

The S.P. 18 is constructed on the unique Cosmos Shortpath Principle the path between the anode and the filament being reduced to a minimum—increasing amplification, while the special filament decreases current consumption. The S.P. 18 costs 12/6.

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Red Spot 12/6 C. or Spot

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The
Little Giant
2-Valve Set

FELLOWS
WIREDLESS



£6.15.0

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READ THIS LETTER, which shows the results you may expect from this wonderful set.

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March 18, 1926

Dear Sirs,
I have to-day received the complete "Little Giant" set quite safely. Having tried it this evening I can congratulate you on producing an article worthy of public patronage, at a cost which challenges one to the products of your competitors in the Wireless Trade.

Both the set and the Baby Speaker afford an complete for the room and I shall undoubtedly recommend you.

In case of your using this letter for publicity purposes let me inform the public that I hold no shares.

Yours faithfully J. G. Sells
The above is one of hundreds of similar letters received from delighted Little Giant users any of which may be inspected at our offices.
Do not hesitate, you will certainly never find such wonderful value anywhere else.

The FELLOPHONE 3-VALVE GRAND

An ideal Impression Loud Speaker set. The Grand complete includes the following: H. & B. Battery 48 Volts and C. of G. Box. Fitted in cabinet £6. 12s. Accumulator 22s. 1/- Silver Clear Louden Valves 4/- each. Headphones 1/- Arai, Insolite etc. 6/6. The Grand Cabinet alone costs £1. 12s. 6d. Marconi Royalty 1/- each. 535. 10s. The complete set costs £35. 10s. cash, or by deferred payment £4. 10s. 6d. down and 6 monthly payments of £5. 10s. 6d. Fellofone Loud Speaker 55/- cash.



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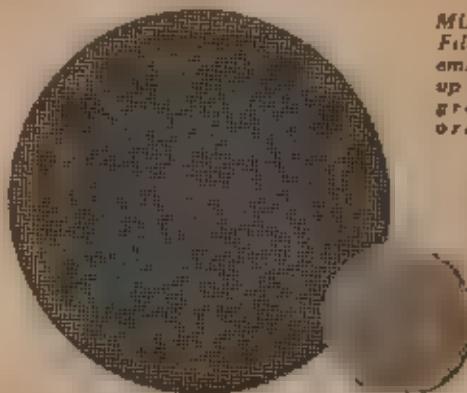
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Filaments have
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up to 50 times
greater than
ordinary fila-
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More for Your Money *and why?*

COMPARE the length
of the Mullard P.M.
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This wonderful increase in emis-
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NO SIGN OF GLOW
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ONLY ONE TENTH AMPERE
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ASK FOR THE P.M. 3 - - 16.6
A general purpose valve for every circuit.

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The finest loud speaker valve ever produced.

GET THEM FROM YOUR RADIO DEALER

Mullard
THE •MASTER• VALVE

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ADVT. THE MULLARD WIRELESS SERVICE CO. LTD.
BALHAM, LONDON, S.W. 2

FELLOWS WIRELESS



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Even the most efficient High Tension Batteries require constant recharging and the money spent in this way is, for a radio valve set, considerable.

Overcome this difficulty by writing to-day for a Fruopone H.T. Supply Unit—try it for 2 days and, if it fails to prove completely satisfactory, return it undamaged to us with seal intact and your money will be refunded. The Fruopone H.T. supply Unit is made in two types (1) For Alternating Current and (2) For Direct Current. Please state when ordering the voltage of your mains and (if alternating) the frequency. Note.—You can obtain this information from your meter.

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For further information write for our illustrated leaflet H.T.S.

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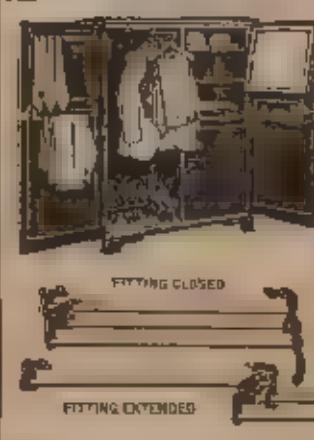


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Steel used is finest procurable. The super-economies ensure smoother shave and longer service AND THEY ARE BRITISH. 12 perfect blades in every 3/6 packet.



John Watts
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P1282

FREE - for Three Days' Trial

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The Grand Prize Eureka Vacuum Cleaner
complete with attachments

WE are making this generous free offer, which may be shortly withdrawn, to enable you to demonstrate for yourself the wonderful cleaning powers of the Grand Prize Eureka.

Post us the coupon. We will then deliver to your door a Eureka complete with set of attachments.

Use the Eureka in your spring-cleaning. Let it perform quickly, easily, thoroughly, the tasks that old-fashioned cleaning appliances did so ineffectively. Let it save you the old fatigue, the old discomfort of spring-cleaning.

Only £1 down—the balance by easy instalments

You are under no obligation to keep the machine we lend you. But, should you wish to do so, we ask only £1 down—the balance you can settle by convenient monthly instalments.

Attachments worth 2½ guineas given free!

With every Eureka sold, we are giving away a set of useful attach-

Carpets, rugs, curtains, upholstery—to all these you can restore beauty and brightness with the help of the Eureka



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They cost you nothing yet they save you endless trouble. There is no end to the variety of cleaning tasks you can perform with their help.

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A set of these useful attachments worth 2½ guineas is given free with every Eureka sold. With them you can perform a great variety of cleaning tasks.

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It Gets the Dirt

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An instant obligation to me please deliver a Grand Prize Eureka Vacuum Cleaner for free use in my house-cleaning—and deliver it with the free set of attachments.

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(for 6volt Accumulators)

MARCONI
Types D.E.5
D.E.5A & D.E.5B

D.E.5.—A DULL EMITTER eminently suitable for L.F. amplification. Can also be used as a detector or high frequency amplifier.

Filament Volts .. 5-6

Filament Amps. .. 0.25

Anode Volts .. 20-120

Impedance .. PRICE

(ohms) 8,000

Amplification Factor 7

22/6

D.E.5a.—Modified D.E.5 for last stage of L.F. amplifier, working a loud speaker of considerable power.

Filament Volts .. 5-6

Filament Amps. .. 0.25

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Amplification Factor 3.5

26/-

D.E.5B.—A Modified D.E.5 with a high amplification factor. Recommended as an H.F. amplifying valve.

Filament Volts .. 5-6

Filament Amps. .. 0.25

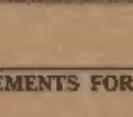
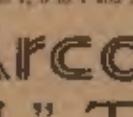
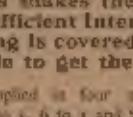
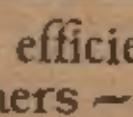
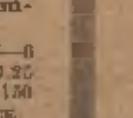
Anode Volts .. 60-150

Impedance .. PRICE

(ohms) 30,000

Amplification Factor 20

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Type	Position	Fila- ment Amps.	Grid Bias Volts.	High Tension Volts.
(2-valve sets)				
D.E. 8 H.F.	H.F.	0.12	0	60
D.E. 8 H.F.	Det.	0.12	+2	60
D.E. 8 H.F.	Det.	0.12	+2	60
D.E. 8 L.F.	L.F.	0.12	-6	100
D.E. 8 L.F.	Det.	0.12	+2	80
D.E. 5	L.F.	0.25	-7.5	120
D.E. 8 H.F.	Det.	0.12	+2	60
D.E. 5 A	L.F.	0.25	-6	60
D.E. 5 B.	Det.	0.25	+2	60
D.E. 5	L.F.	0.25	-7.5	120
(2-valve sets)				
D.E. 8 H.F.	H.F.	0.12	0	80
D.E. 8 L.F.	Det.	0.12	+2	80
D.E. 8 L.F.	L.F.	0.12	-6	100
D.E. 8 H.F.	H.F.	0.12	0	80
D.E. 8 H.F.	Det.	0.12	+2	80
D.E. 5	L.F.	0.25	-7.5	120
D.E. 8 H.F.	Det.	0.12	+2	80
D.E. 8 L.F.	L.F.	0.12	-6	100
D.E. 5	2 L.F.	0.25	-6	100
D.E. 8 H.F.	Det.	0.12	+2	80
D.E. 5	1 L.F.	0.25	-7.5	120
D.E. 5	2 L.F.	0.25	-7.5	120
D.E. 8 H.F.	Det.	0.12	+2	60
D.E. 8 L.F.	1 L.F.	0.12	-1.5	60
D.E. 5 A.	2 L.F.	0.25	-6	60
(4-valve sets)				
D.E. 8 H.F.	H.F.	0.12	0	80
D.E. 8 H.F.	Det.	0.12	+2	80
D.E. 8 L.F.	1 L.F.	0.12	-6	100
D.E. 5	2 L.F.	0.25	-7.5	120
D.E. 8 H.F.	H.F.	0.12	0	80
D.E. 8 H.F.	Det.	0.12	+2	80
D.E. 5	1 L.F.	0.25	-7.5	120
D.E. 8 A.	2 L.F.	0.25	-16.5	120

Write for Valve Publication No. 443A.

The MARCONIPHONE COMPANY LTD., MARCONI HOUSE, W.C.2.

G. Marconi

MARCONI
Types D.E.8L.F.
& D.E.8L.F.

D.E.8L.F.—Recommended for L.F. amplification, when a steady negative grid bias of 6-7 volts is required, when using an anode voltage of 100. If a larger output is desired, a D.E.5 or D.E.5A may be used in the last stage of the amplifier. The D.E.8L.F. may also be used as a general purpose valve.

Filament Volts .. 5.5-6

Filament Amps .. 0.12

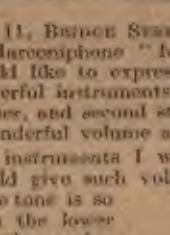
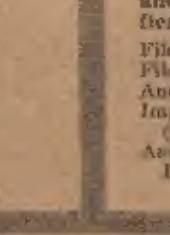
Anode Volts .. 20-100

Impedance .. PRICE

(ohms) 8,000

Amplification Factor 7

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D.E.8H.F.—A DULL EMITTER having filament characteristics similar to the D.E.8L.F., but suitable for H.F. amplification and rectification. It may also be used for resistance-capacity coupled amplifiers.

Filament Volts .. 5.5-6

Filament Current .. Amps. 0.12

Anode Volts .. 40-120

Impedance .. PRICE

(ohms) 25,000

Amplification Factor 10

22/6

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and ingenuity have yet devised**

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